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GUITAR WARS ROUND 2
Page 95

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Volume 1 No. 8

JUNE 84

GUITAR FOR THE PRACTICING MUSICIAN

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COVER PHOTO: Randy Rhoads by Neil Zlozower

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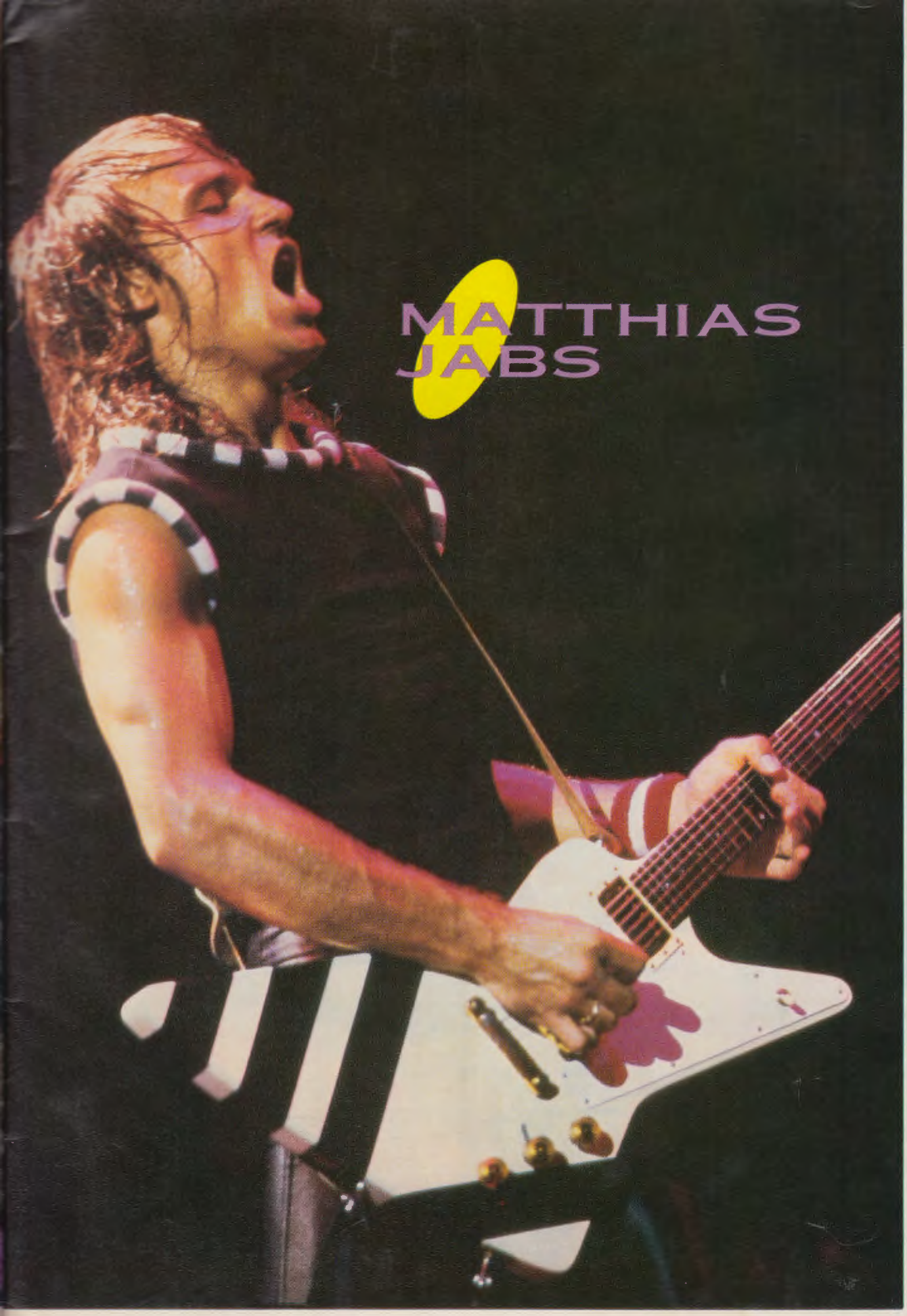


John Olson

THE ROMANTICS

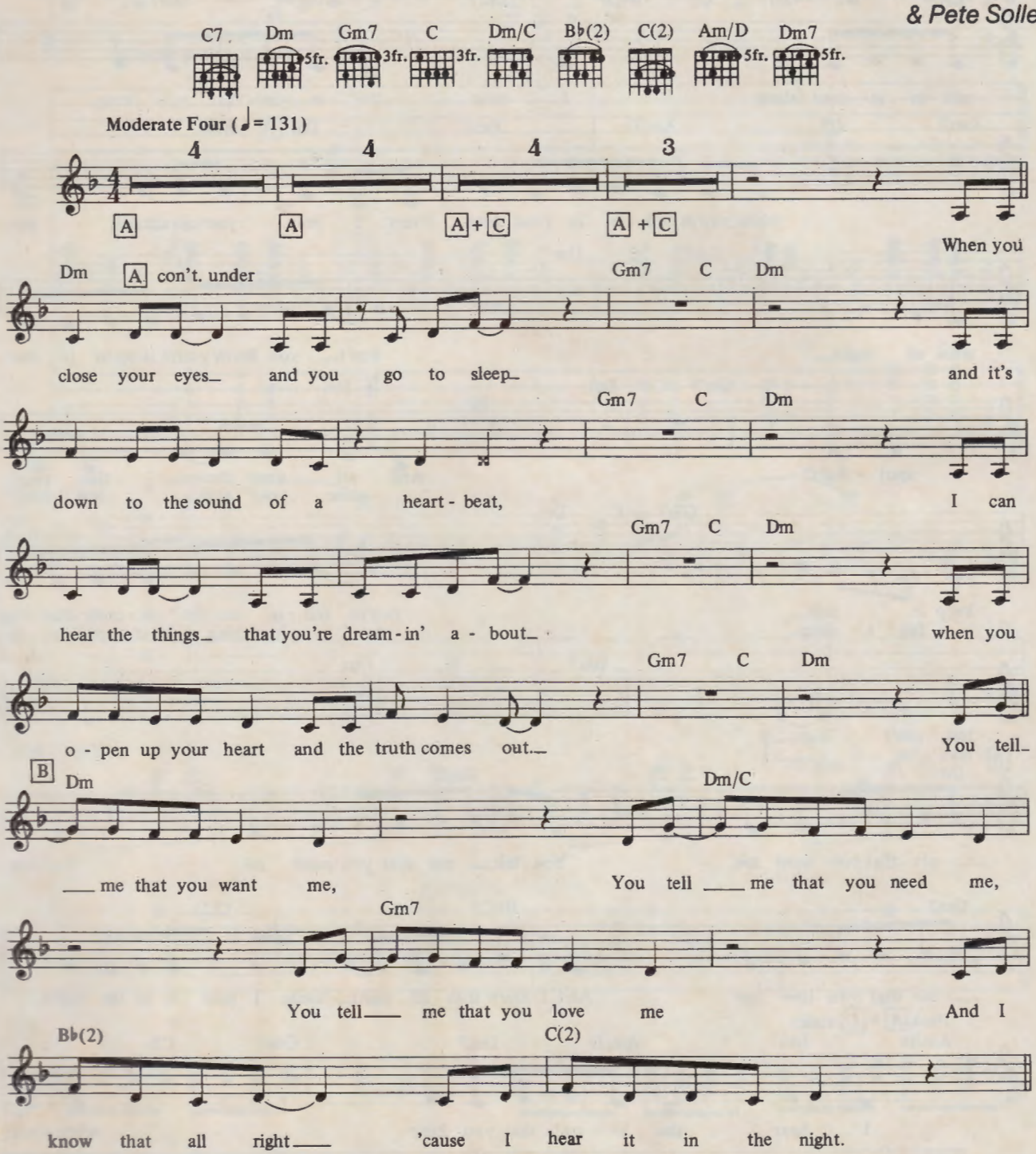
Tablature Explanation see pg. 38

TALKING IN YOUR SLEEP

As recorded by the Romantics

(From the album IN HEAT/Nemperor BFZ 38880)

Words and Music by
Jimmy Marinos, Wally Palmer,
Mike Skill, Coz Canler
& Pete Solley



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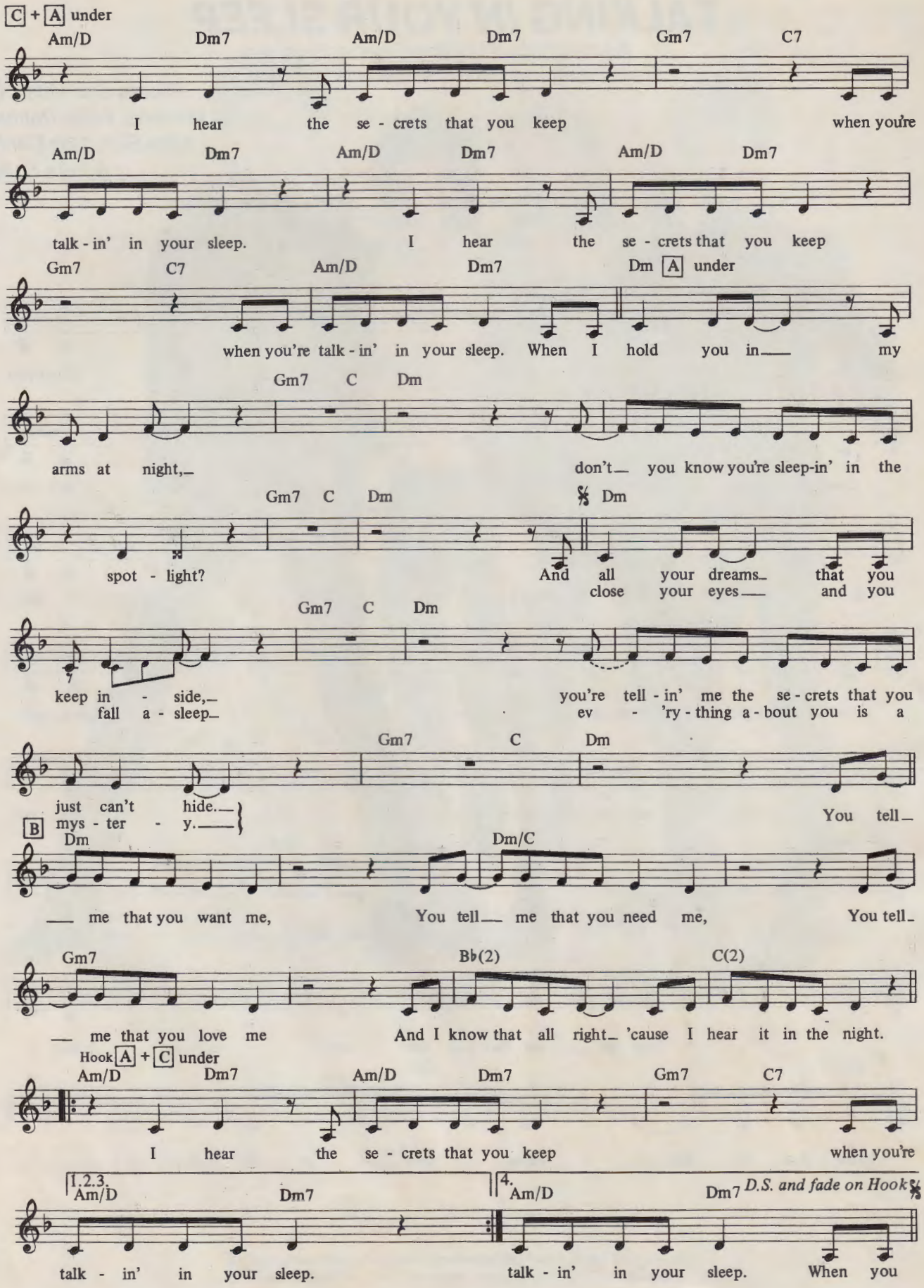
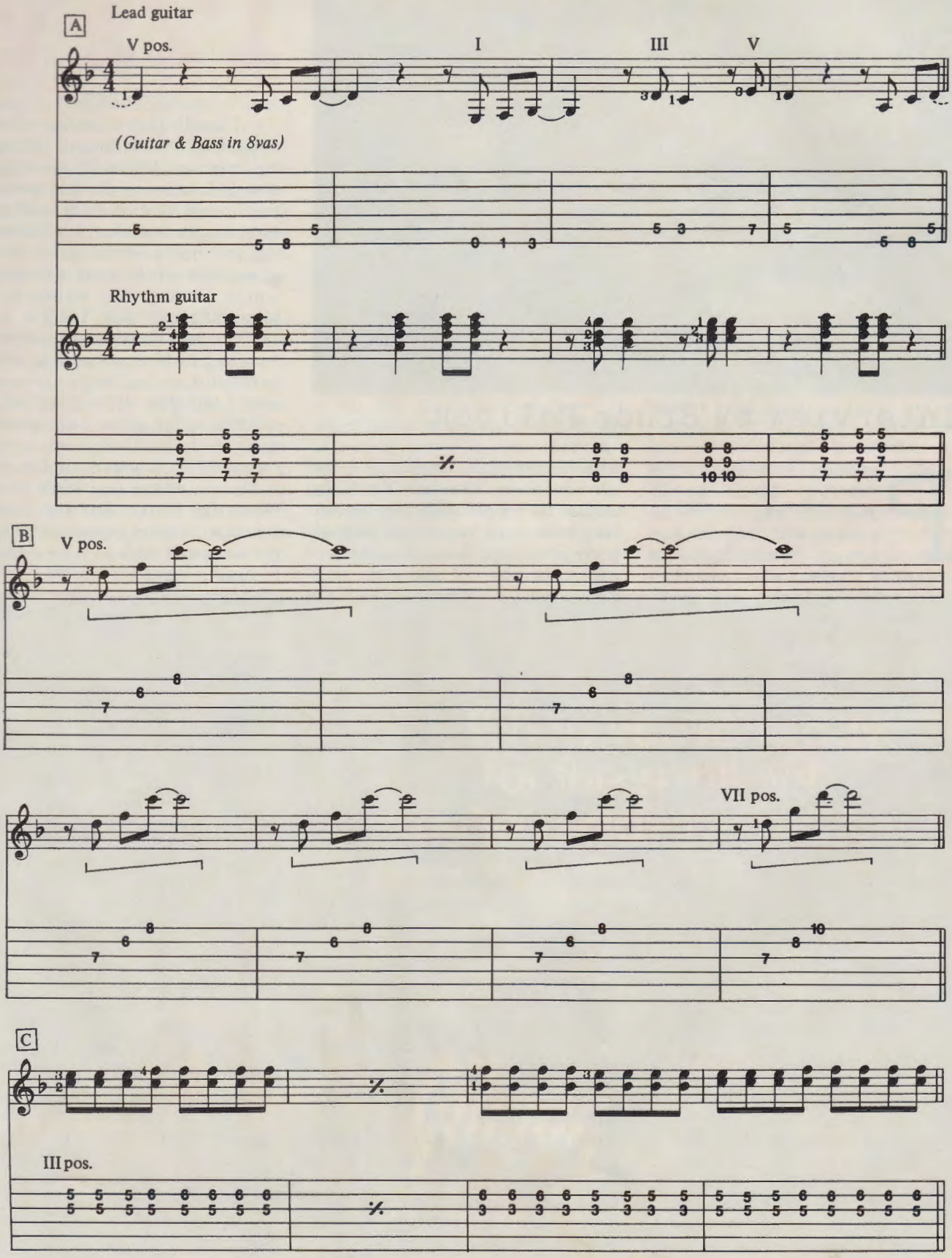
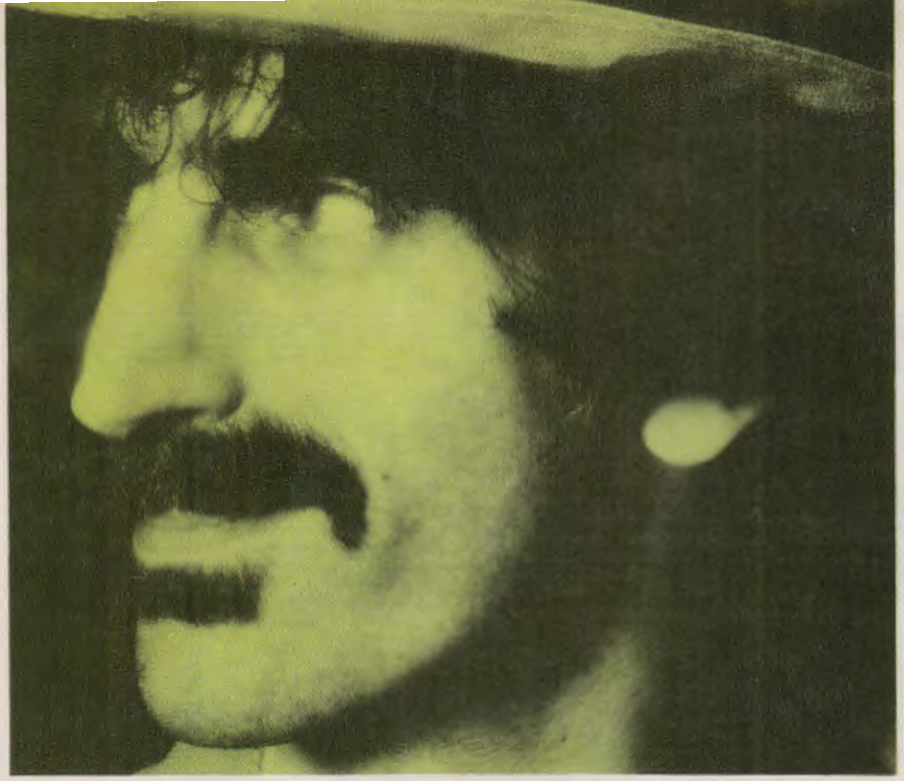

C + A under
Am/D Dm7 Am/D Dm7 Gm7 C7
I hear the se - crets that you keep when you're
Am/D Dm7 Am/D Dm7 Am/D Dm7
talk - in' in your sleep. I hear the se - crets that you keep
Gm7 C7 Am/D Dm7 Dm A under
when you're talk - in' in your sleep. When I hold you in my
Gm7 C Dm
arms at night, don't you know you're sleep-in' in the
Gm7 C Dm Dm
spot - light? And all your dreams that you
close your eyes and you
Gm7 C Dm
keep in - side, you're tell - in' me the se - crets that you
fall a - sleep ev - 'ry - thing a - bout you is a
Gm7 C Dm
just can't hide.
mys - ter - y.
You tell
B
Dm Dm/C
me that you want me, You tell me that you need me, You tell
Gm7 Bb(2) C(2)
me that you love me And I know that all right 'cause I hear it in the night.
Hook A + C under
Am/D Dm7 Am/D Dm7 Gm7 C7
I hear the se - crets that you keep when you're
1.2.3. Am/D Dm7 4. Am/D Dm7 D.S. and fade on Hook
talk - in' in your sleep. talk - in' in your sleep. When you

Guitar Licks and Solos





FRA

Interview by Bruce Pollock

Perhaps the nation's first avant-garde composer who began his career writing do-wop songs, Frank Zappa is arguably the man who invented Alice Cooper, who arguably invented Ozzy Osbourne—thus making the former adman the Alexander Graham Bell, if not the Thomas Edison of bizarro heavy metal. In the meantime he's written such enduring classics of several idioms (indeed, for idioms of all ages) as You're Probably Wondering Why I'm Here, Don't Eat the Yellow Snow, Dancing Fool, Brown Shoes Don't Make It and Sheik Yer-Bouti. We were happy to have him gather his thoughts on songwriting.

I've always hated poetry quite a bit. The whole idea of it makes me gag. I don't like books. I very seldom read. I think there's two things wrong with the world today, one is the writers and the other is the readers. The main thing wrong with writers is that they're dealing with something that is almost obsolete, but they don't know it yet—which is language. The meanings of words have been corrupted to the point where you can't convey an accurate piece of information. I'm not saying writers should be replaced. I feel sorry for them. They have a problem similar to people who write music. It's just as hard to write an accurate musical concept down on a piece of paper, because of the new techniques on all instruments. There's just bunches of problems in getting the true meaning across. The only guy who's really got it made is a painter. All he's got to worry about is whether his colors are going to fade or whether his canvas is properly stretched—because there's no middle man.

ROOTS

I didn't start listening to music until I was about 15, because my parents weren't too fond of it, and we didn't have a record player or a radio. By accident I heard things like *Gee,* by the Crows and *Annie Had a Baby,* and they knocked me out. The very first tunes I wrote were 50's do-wop, *Memories of El Monte,* and things like that. It's always been my contention that the music that was happening in America in the 50s has been one of the finest things that ever happened to American music, and I loved it. I could sit down and write a hundred of those songs right now and enjoy every minute of it. My writing is also influenced by country blues—Muddy Waters, Lightning Slim, Howling Wolf and all those guys.

PROCESS

Usually after I finish writing a song, that's it. It doesn't belong to me anymore. When I'm working on a song it takes weeks and weeks to finish, and the orchestra stuff takes even longer than that. It's like working on the construction of an airplane. One week you're a riveter, or you're putting the wiring in, or something like that. It's just a job you do, and then you go on to the next step, which is learning how to perform it, or teaching it to someone else. I feel that all the material I've written, as far as my own appreciation of it, goes through a cycle, especially if it's something I'm going to record, where you work on it so much that by the time you finish it you can't stand it anymore. You just get saturated with it. When you get to hear it right for the first couple of times, that's the get-off. After that, I don't like it again until it's a few years old and it's been recorded and I'll pick up the record and say, that's hip.

MONTANA

I've often written specific songs about obvious social phenomena that a large number of people could identify with because they had seen it in action. But that's less specific in terms of my own personal experience. You know, I could observe something happen that may or may not have happened to me personally, and I could still write about it. These days such weird things have happened to me as a person that I'd rather put some of those down. *Montana* started out when I got up one morning, looked at a box of dental floss and said, hmmm. I assumed that nobody had done the same thing and I felt it was my duty as an observer of floss to express my relationship to the package. So I went downstairs and I sat at the typewriter and I wrote a song about it. I've never been to Montana, but I understand there's only 450,000 people in the whole state. It has a lot of

NK ZAPPA on Songwriting

things going for it, plenty of space for the production of dental floss. I liked the idea of traveling along the empty wasteland with a very short horse and a very large tweezer, grabbing the dental floss sprout as it pooches up from the bush, grabbing it with your tweezers and towing it all the way back to the bunkhouse.

SELF-EXPRESSION

There are lots of things I'd love to be able to express to people in lyrics, but there are mechanical obstacles in the way of getting it out to an audience. Being a sort of rational person, I sit down and figure out, do those people really want to know, and is it worth the trouble to write it out, rehearse it, perform it night after night, record it, just to express my point of view on a subject, when it's none of my business to inform somebody else about it in the first place?

Basically, what people want to hear in a song is, I love you, you love me; I'm ok, you're ok; the leaves turn brown, they fell off the tree, the wind was blowing; it got cold; it rained; it stopped raining; you went away, my heart broke; you came back and my heart was ok. I think, basically, that is deep down what people want to hear; it's been proven by numbers. So you start to think about the performer's role as an entertainer, and that the audience is paying money to come there and see you do something that will gratify them. But while I believe that people are entitled to get off as much as they can, I want some substance, too, to keep myself from going crazy.

But it's hard for people to imagine that somebody else knows something they don't know. And suppose you actually do know something that somebody else doesn't know, and you want to tell them about it. Well, you've got a problem, because, first of all, they don't want to know it. So you have to say to yourself, do I really want to tell them that? Will it make them feel better? Will it do them any good if they knew? I realistically look at it this way; it doesn't work. I think it's quite possible that what I have to say is useful only to very few people and I should not bust my ass to make it available to a large number of people, because, first of all, they can't use it; second of all, they probably don't need it; and third of all, I know they don't want it. So kiss it off, and boogie. ■

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LETTER FROM THE EDITORS

The plane crash that took the life of Randy Rhoads was more than two years ago, yet his legend shows no signs of dying. Winner of our Ignoble Prize Hall of Fame Award, Randy inspired as many memories in his fellow musicians as he did among fans. In this issue Kevin DuBrow of Quiet Riot, Randy's first band, reminisces at length about the guitarist's early days. Bob Daisley, who played bass alongside him with Ozzy, also recalls the Rhoads mystique. Finally, Night Ranger's two guitarists, Jeff Watson and Brad Gillis (who replaced Randy in Ozzy's Blizzard of Ozz band) talk about their own guitar mystique.

(**GUITAR** would like to congratulate Allen Johnson, of Thaxton, Virginia, who won the Gibson Corvus II guitar).

THE EDITORS

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Ramsa/GUITAR GIVEAWAY

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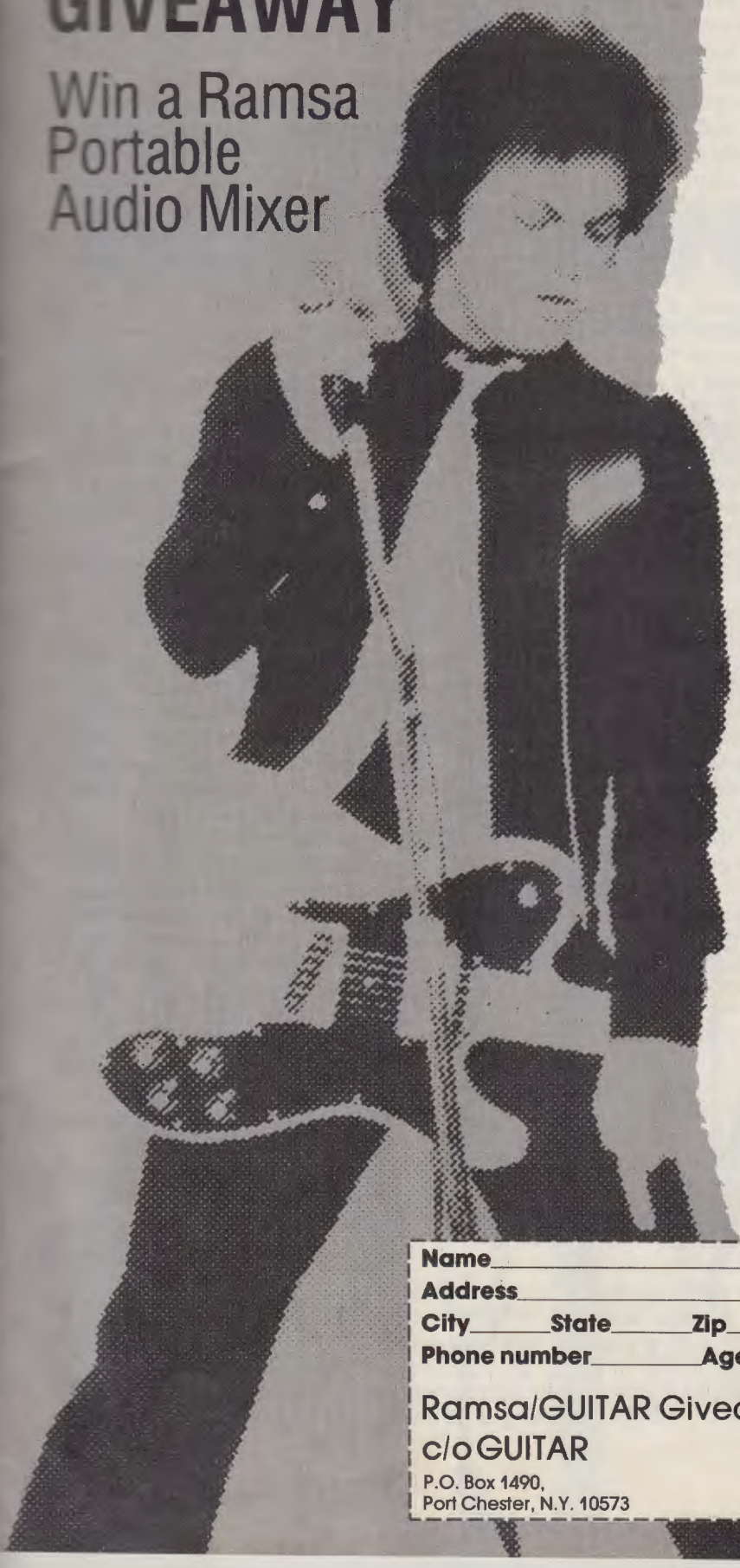

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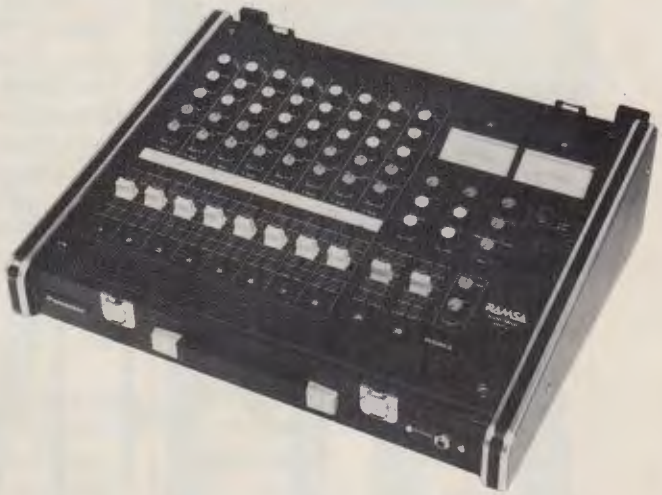
Enter as many times as you wish. Each entry must be postmarked no later than June 30, 1984. The winner will be notified by phone during the first week in July. Good luck! Employees of Cherry Lane Music and Ramsa are ineligible. To be eligible to win all you have to do is fill out the entry form completely.



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OPEN EARS

SOLO GUITAR PLAYING PART 2

One of the most celebrated guitarists in the world, Steve Morse is the former leader of the Dregs. He currently leads the Steve Morse Band and farms his own land in Georgia.

by Steve Morse

Once you're on stage there are a few things that can help you through the transition from memorized to inspired playing. There is always the element of adrenalin. You can let it become stage fright or something that will help you. The way I look at it is that I'm going on stage and I've got extra adrenalin that's going to help me play vibrato and the fast parts better. The problem comes in when you want to play something slow and delicate. Then the thing to do is force yourself to breathe slowly and think back to the confidence that you have from past experience and practice. All you need to know is that you've done it before and it always goes this way. Let that knowledge pull you through. If you can keep a hold on the tempo, the adrenalin can be used to your advantage. If you let the tempo run away from you, then good luck. Suddenly playing something that is borderline difficult can get really difficult.

To calm down that adrenalin rush, it's good to begin with a piece that you can always play. At the same time it's got to be a piece that moves you, something where you can get lost in the music. That way the piece will pull out emotions in you other than pure adrenalin. If I'm not comfortable I say, wait a minute, am I just trying to get through the night or am I playing music? If you like the music, which is hopefully why you're playing it, then let yourself go. Get lost in the music.

There are so many different ways of looking at yourself while you're playing. For one thing you can look at your fingers. You can look at the audience and think about how weird it is that there's a bunch of people here who aren't watching tv. They're even paying not to watch tv. That's incredible! You can look at that whole scene and realize that the music is really something special. Once you realize how special it is to those people out there, it should be worthy of all of your attention. You can focus back from staring at your fingers and worrying about playing to letting the music flow. It doesn't happen 100% of the time to anyone, but that's part of playing.

It's kind of like when you drive a car down the road. From the audience's point of view a good driver drives in a perfectly straight line. From the driver's or player's point of view, you're making very tiny left-right corrections. The fewer the better, the less severe the better. But that's how you float in and out of the reality of the situation and the music.

Let the music do the talking or let your fingers do the walking. It's one or the other. Every time something happens to distract you, your fingers will do the walking. Every time you can relax and let go, it's the music coming out and doing the talking. But nobody has to know that. That's one of the key things you keep to yourself when things are not so great in your mind. Past experience and past practice are the key things you've always got to fall back on. The other thing is to fall back on the music. You've got to believe in the music. I'm not saying this in any religious way. But you can fall back on the fact that you really do like the music.

Sometimes when I feel alone on stage and tiny in front of thousands of people, I think about the sound man listening and making tiny adjustments. There's the light man talking to the spotlight operators and the monitor man watching for my cues. I think of myself as part of a team. Even if you don't have those things, there's a friend at the backstage door. You may even be completely alone and know no one there, but I'm sure if you look out in the audience you'll find somebody who is interested and it's written on their face. All you need is to realize that people want you to be good. They want to help you do good. Unconsciously, they want it to be great. There's a very definite power there that will pull you through and you can feed off it to an incredible length.

So remember, when onstage adjustments don't happen or a part is forgotten or you're unhappy with your performance, let the fingers take it briefly. Keep it to yourself and go back to the central theme of why you are there. If you feel the music, kick yourself and keep trying.

Before you go on stage as a solo artist, you have to believe in yourself and the music. When you play in a band it can be somewhat different. You can always pull back a bit and let somebody else take up the slack for a few moments, while you purge yourself. It's more of a mental game when you're by yourself. The consequences are higher.

Send your Guitar Questions To

GUITAR QUESTIONS

PO Box 1490, Port Chester, New York 10573

Barry Lipman builds and repairs guitars at his shop in Scarsdale, N. Y. He has worked on guitars for Al DiMeola, Bob Mayo and Tom "T-Bone" Wolk.

BY BARRY LIPMAN

Question: How much should a tremolo-bar lower the pitch of the strings?

Answer: A tremolo-bar should be capable of lowering the pitch of the strings to the point where the bass strings are completely slacked, while at the same time retaining the ability to raise the pitch of the high "E" string a good whole-step; that is to say that it should be able to execute total "dive-bomb" effects, and at the same time be able to raise the higher strings at least two frets.

With virtually all tremolo units on the market, any increase of range in one direction causes a decrease of range in the other direction. Many players prefer to adjust their tremolos for the maximum pitch-drop, at the total sacrifice of any ability to raise the pitch at all. This assures that the unit will come back to the same place, snug up against the face of their guitar, every time it is used. Until fairly recently, this was just about the only way to assure some measure of tuning stability.

Most tremolos are easy to adjust. By varying the spring tension you can adjust the balance between the string-tension and the spring-tension. By changing the equilibrium point you change how far in each direction the bar can be moved. Remember to slacken the strings a little before you tighten the springs, otherwise you will increase the string tension beyond pitch. All you need to perform the actual adjustment is the right wrench or screwdriver to fit the adjustment screws on your bridge. On some guitars you may have to either add or remove a spring or two before you can set the screws for the tension you want.

One word of caution: be prepared to re-adjust the intonation, and in some cases the action, as on some types of bridges these adjustments will be lost after you change the tremolo's tension adjustment.

Question: My acoustic guitar has a slight depression just ahead of the bridge and a slight bulge just behind it. Is this normal, or should something be done about it?

Answer: A slight bulge behind and depression in front of a bridge is normal. If either exceeds a depth of about 1/16", however, it is probably time for some serious work.

It pays to be aware of the amount of curvature on the top of your guitar, be it concave or convex, as any sudden increase of the bulge or depression could indicate a loose brace or lifting bridge.

In severe conditions, the bridge will usually start lifting off from the rear, and the top will appear noticably distorted. This is best remedied by removing the bridge and the internal reinforcing plate, if any. A new reinforcing plate can then be glued on, using large and carefully contoured clamp pads to restore the ideally convex shape to the top. This is a rather difficult procedure; I recommend that it be done only by experienced guitar people. ■

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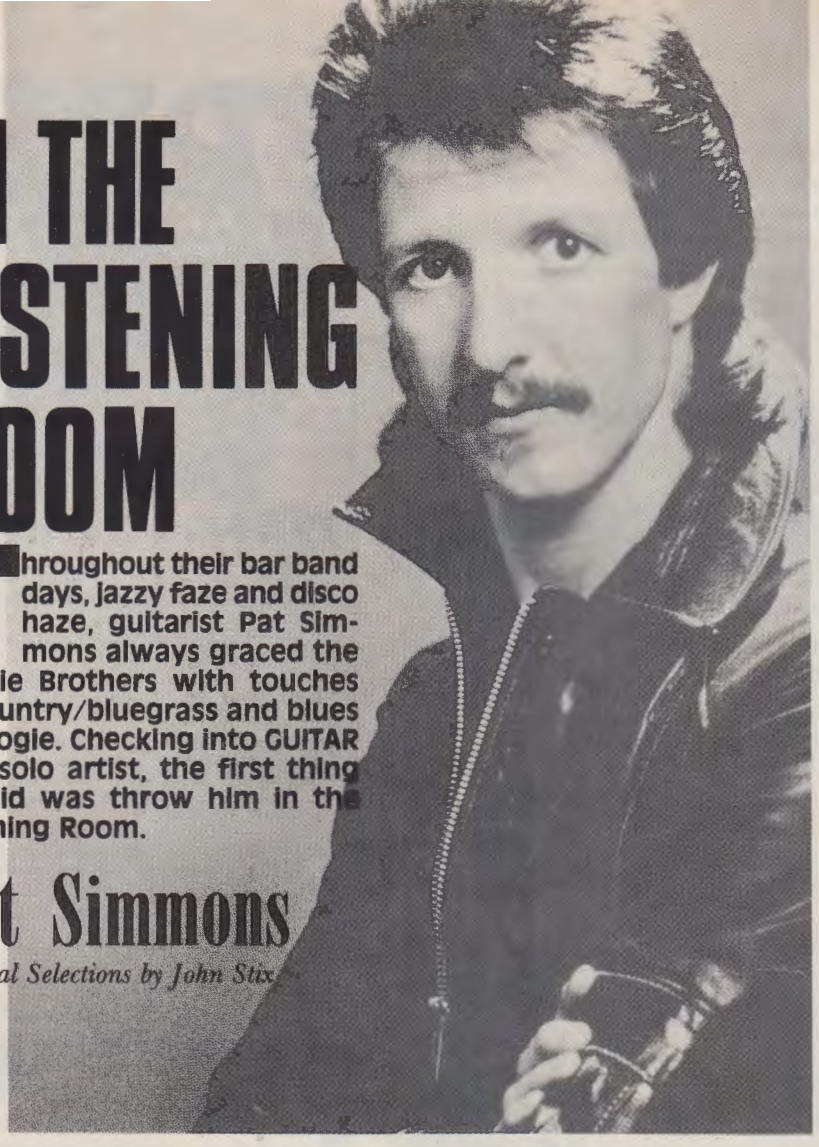
IN THE LISTENING ROOM



Throughout their bar band days, jazzy faze and disco haze, guitarist Pat Simmons always graced the Doobie Brothers with touches of country/bluegrass and blues n' boogie. Checking into GUITAR as a solo artist, the first thing we did was throw him in the Listening Room.

Pat Simmons

Musical Selections by John Stix

#1 *Little Martha* from **Best of the Allman Brothers** by The Allman Brothers, Polydor PD-1-6339

PAT: I've heard that before but I'm not sure who it is. It was acoustic guitars in some open tuning, perhaps D. It was two guitars but I'm not sure if it was two guitarists or one person doing both parts. It was very well played. The melody was pleasant and the sound very clear, like they were using fingers and not fingerpicks. I like the liveness of it. It was as if you were sitting in a club watching.

#2 *Behind the Lines* from **Face Value** by Phil Collins, Atlantic SD 16029

PAT: That's great. It's straight ahead soul/funk music. It has that soulful perculator kind of single note guitar picking I used in *So Wrong*. I dig the syncopation on the rhythm and the tight horns. I thought it was going to be *Clean Up Woman*. It reminds me of Tower of Power which is one of my favorite groups for this kind of thing. That feel is great. It makes you feel good, it's up and happy. Phil Collins is also a great singer. I listen more to Peter Gabriel's albums but I'll buy this one.

#3 *Drowning Man* from **War** by U2, Island 90067-1

PAT: I don't care quite so much for that. It's not as accessible as the others we've listened to. It sounds a little like the Jefferson Airplane. The band obviously has talent, but the song wasn't as interesting to me. The production was interesting and in a certain respect the production was the song. The sound of the heavily limited acoustic guitar and the swells in the background make the track interesting as opposed to being a catchy tune. It's the kind of song you might be able to enjoy more if it were surrounded by other kinds of tunes. If I listened to a whole album of songs like that I would get bored.

GUITAR: That was U2 from the **War** album.

PAT: I have that album. I like their rock stuff like *Sunday Bloody Sunday*.

#4 *What I Need* from **Waking and Dreaming** by Orleans, Asylum 7E-1070

PAT: That is really great. The arrangement, the guitar playing, the vocals, the bass line, the drums, everything was great. I'd buy that record. The guitars reminded me of Pat Travers for a second. They were interesting and the changes went to some surprising places. Pretty vocals against hard sounding guitars is always a nice juxtaposition. Here the syncopated rhythms, strong sounding guitars and nice harmonies put together all the elements that I enjoy.

#5 *Girls* from **Marshall Crenshaw** by Marshall Crenshaw, Warner Bros. 23804-1

PAT: I like that too. It seems a little more traditional in its pop approach. I like the vocals because whoever it is has a very relaxed vocal style. It's not as eclectic as the Phil Collins. To me, Collins sounded progressive, where this sounds like pop mainstream. But I enjoy it. From listening to the sound of the guitars, I would guess that the writer writes a lot heavier rock 'n' roll than this.

#6 *14 Miles to Barstow* from **Dawg Grass/Dawg Jazz** by David Grisman, Warner Bros. 23804-1

PAT: That had to be David Grisman and he is hot. David Grisman is one of the real innovators and has taken traditional acoustic music way beyond anybody else. I'm not as familiar with this genre of music these days, but I used to keep up on bluegrass. This is not really bluegrass. I don't know what to call it.

GUITAR: David calls it Dawg music.

PAT: Greyhound music may be more like it. It's streamlined. It's jazz to me. He is in a league by himself, and probably has the respect of almost all musicians. This song had tremendous ensemble playing and soloing all the way around. It's impeccable. Those types of players always intimidate us street guys. Although I did play some bluegrass in college, I played more traditional music like Doc Watson. At least I understand the complexity of playing enough to appreciate how hot a player he is on this piece. I have nothing but respect for his playing. ■

Letters

Dear Gentlemen,

Awesome, totally awesome. You have done what no magazine has done before, created a piece of Art. A perfect blend of what makes a musician happy. There is not one thing wrong with **GUITAR** magazine. I've been waiting for this for a long long time. Congratulations.

Petter Ditlevsen
New Canaan, CT

Dear **GUITAR,**

A hearty BRAVO for your February issue. The Jeff Beck tunes alone are worth the cost of a year's subscription to **GUITAR**. Please, give us more instrumentals. Tunes by Jeff Beck, Larry Carlton, Al DiMeola and Pat Metheny would be terrific. The electric guitar, in the hands of musicians like these, needs no vocal support. It can stand alone.

Kevin Patrick
Saratoga Springs, NY

Dear **GUITAR,**

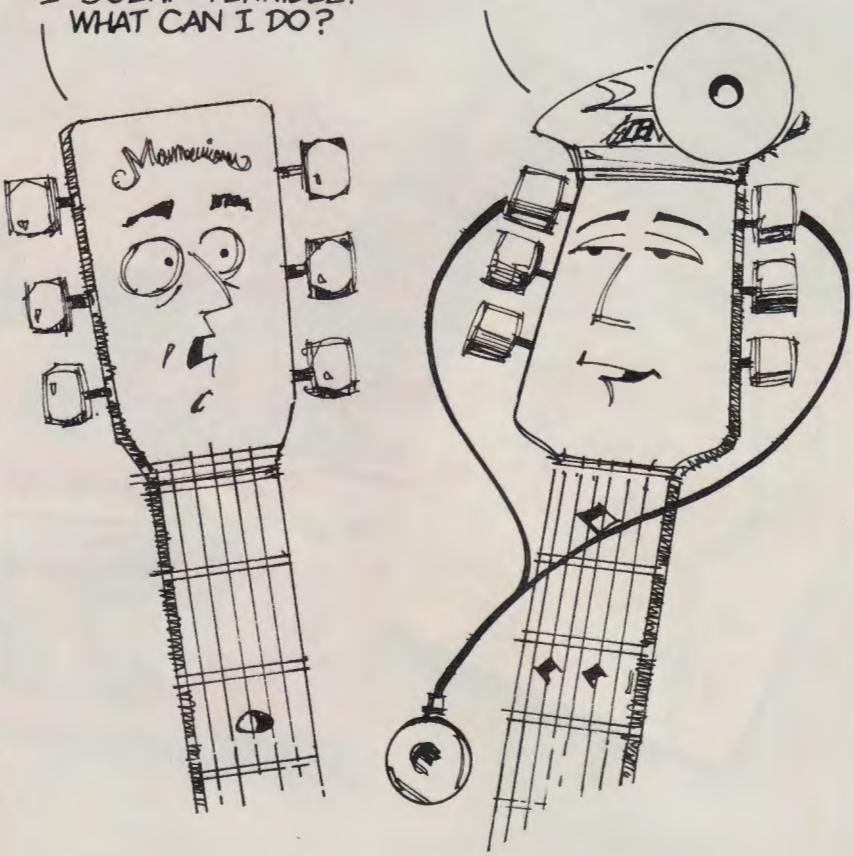
It is about time a book like this has been made. When I saw that you had Night Ranger's *Don't Tell Me You Love Me* written in guitar tablature I was very pleased because I cannot read music, and there is not a lot of material available to me. I hope there will be more songs written in tablature, preferably heavy metal like Van Halen, Black Sabbath, Judas Priest and Montrose.

David Hayden
Manitoba, Canada

Dear **GUITAR,**

I would like to congratulate you on this fine magazine. The Steve Howe article was a great way to begin the first issue. It seems to me that this magazine mixes Circus with Guitar Player, which is great. I'm 15 and learning how to play the guitar and I'm glad I don't have to spend so much money on sheet music. The poster is a nice addition also. Keep up the good work and send me my subscription fast.

KAMAN Talking PegHeads #1



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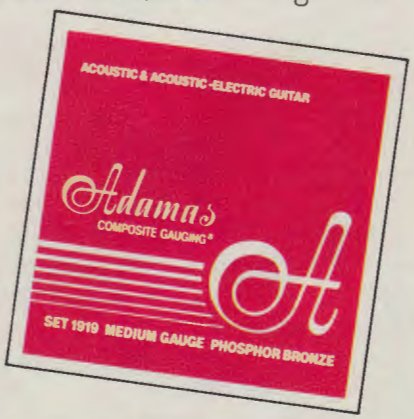

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Dear Sirs,

Bravo! Finally there is a magazine for the serious musician. Whereas a lot of magazines spend time asking such universal questions as: "Gee Oz, do you feel you made a mistake in biting that bat's head off?" Your magazine deals with the issues that the serious players want to deal with: technique, equipment sound and care, even tabbed out solos. They all melt together to make up the ultimate guitarist's magazine. Our time has come at last. Another key element in your mag is that you are centering on the talent of hard rockers and heavy metalists who usually get looked down at by the DiMeola or Metheny fans. Players such as Van Halen or Cavazo have definitely proven their worth and your magazine is a spotlight in which these dedicated players can seriously take their bows. Thanks for **GUITAR.**

Michael Jay (and millions of serious players)
Tucson, AZ

Dear Sirs,

GUITAR Magazine is great! It's the first guitar magazine that I could stand to read cover to cover. I'd like to see an article about Blue Oyster Cult and Donald "Buck Dharma" Roeser (a guitarist deserving more recognition).

Ron Parr
Windsor, PA

Dear **GUITAR** People,

You guys are fantastic! This is *the best* magazine for guitarists I've ever bought. All the articles were fantastic and the interviews were even better. When you said "For the Practicing Musician" you weren't kidding. All that free sheet music is great. Finally someone wrote it on guitar instead of piano chords. Keep it up and I'll keep handing out the $2.75. It's worth every penny.

Richard Leibowitz
Spring Valley, NY

Send to:

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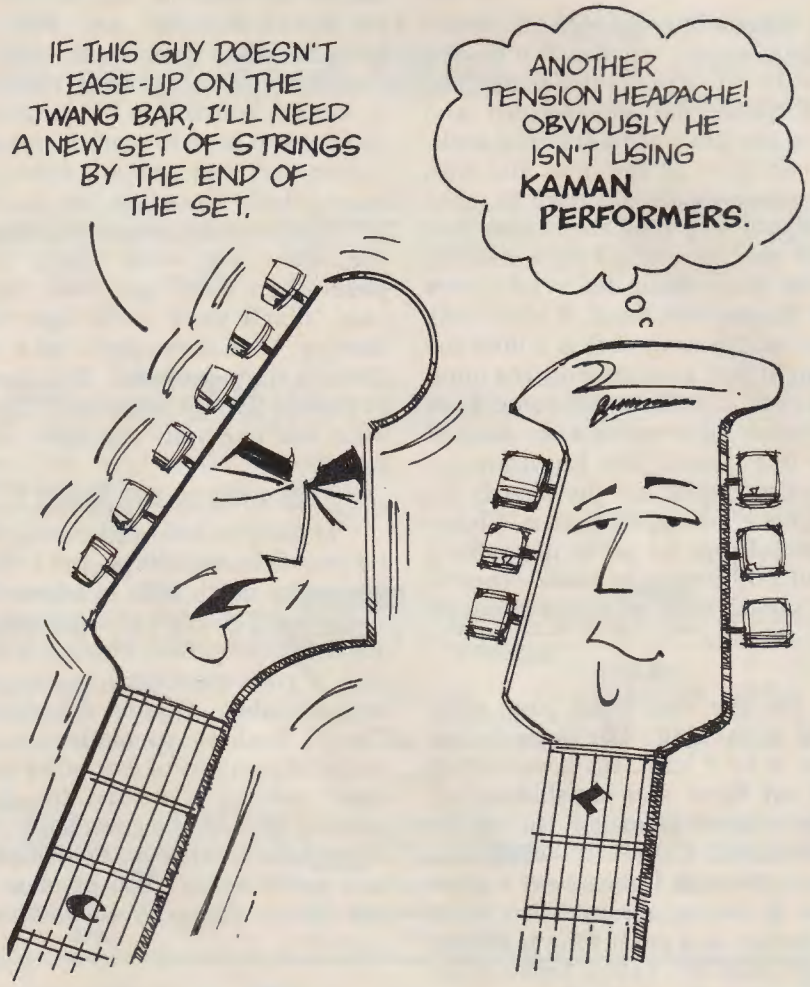
KAMAN Talking PegHeads #2



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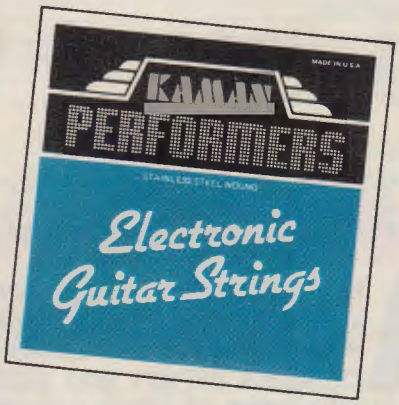

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On the Radio

What is blues? Even techno-pop is disco music, which is R'n'B. The grooves are actually the same. The synthesizer, the guitar-synth and drum machines are wonderful tools; we use them all the time. But with all these gadgets you have to make sure that you play them and they don't play you. And I think in some of the New Music the synthesizers are playing the band. I also think some of the new stuff is a little too thought out; it comes from the mind and rock 'n' roll should come from the heart. In terms of style, most of it is one chord. The Eurythmics—they don't spell out the chords for you, but it's disco, it's Evelyn "Champagne" King. So we're not talking about a difference in music—they've just pulled most of the soul out of it.

VIDEO

On the one hand, the video thing is exciting. The actor in me loves to be a ham. It's a wonderful new art form and it's shaking up radio to a certain extent. But on the other hand, I think it's kind of a shame, because I always say a great book is almost always better than the movie, so a great song is usually better than the video, because the video is too literal. So the musician in me feels it's a shame. Music is imagination. You play the music and the words and you close your eyes and man, it just paints a picture. And it paints a very different picture for everybody.

Now you have to worry about your appearance a lot. And I worry that the emphasis is going to be on pretty boys and pretty girls. But then, hasn't it always been that way? Elvis Presley was a good singer, but did he do what he did because of his voice? Probably not. But you have to make your deal with the devil in the music business. You have to market yourself to be successful. In fact, you have to market yourself before you can get an American record deal. Too often you have to give them the hit single, the image, the video; the whole thing complete—then they'll go, yeah, right, okay, that'll work, we'll sign that. Barring that, they don't take the chances they once did. But maybe by having that hit single you can do what you like with the other nine songs.

LIVE AND IN THE STUDIO

Making records and playing live are two different things, and I think you pretty much have to admit that or else you'll go crazy trying to equate one with the other. Playing live is rock 'n' roll—emotional, passionate, unpredictable, a little dangerous. There's nothing spontaneous, unpredictable or any of that other stuff about making a record for four months. You need a completely different kind of energy. You need to be a perfectionist. You need to be able to do things over and over again. We were always a good live band from having played the bars. We've finally learned on this album, as opposed to earlier ones, how to become a better studio band. On-stage you can run out there and wail; you can't run into the studio and wail. You have to be able to fix things. You might dig a certain mistake, but if it's on record you say, nah, this might be the single; we better fix that. Every fiber of your body says, it's okay, it's a little out of tune but it's great; I like it. Then you think, nah, I better fix it.

OLD FRIENDS

We're a band. We're not a collection of professionals. We're a neighborhood band, born and raised in the same place. We didn't answer ads in the trade papers or audition for the gig. It was, who's gonna play guitar? Well, let's get Chris. And I think that's our strength. We knew each other way before we were in this band together, so we've been able to handle the ups and downs of the road and success better than some might. Having five guys around who've known me since I was twelve—they're not going to let me get away with murder. If I'm going off the deep end wanting to be this male sex star they're gonna laugh me under the table. ■

Peter Gordon's Thirsty Ear Productions is America's oldest and largest syndicator for college radio.

Interview by Peter Gordon

HUEY LEWIS & THE NEWS

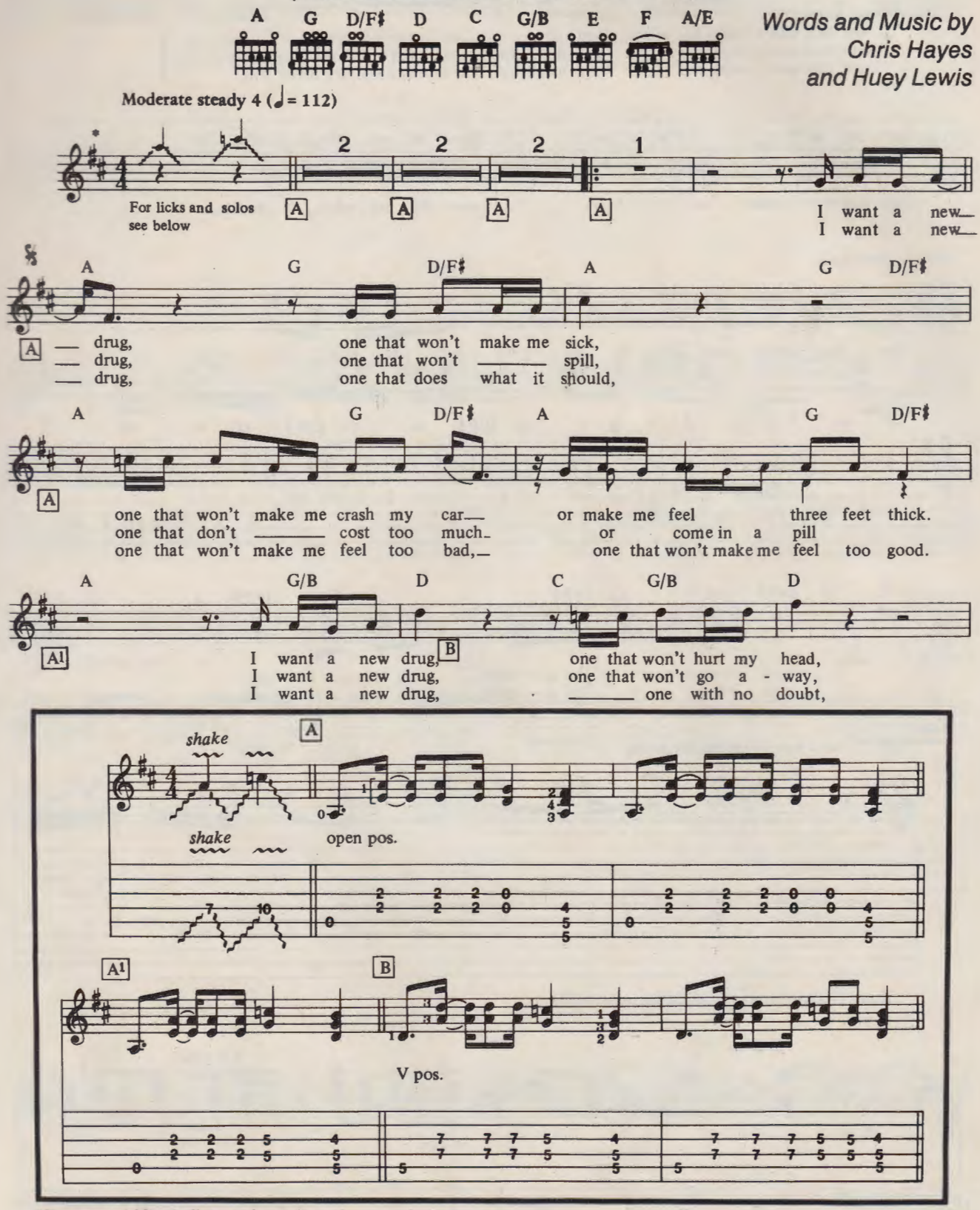
After bumming around Europe for three years with his knapsack and his harmonica, Huey Lewis finally learned how to play it. Unfortunately, the demand for professional knapsack players was slight in Europe and even slighter in his home town of Marin County, in the posh suburbs of San Francisco. But harmonica players were always in fashion, so Huey collected a band of neighborhood cronies and immediately set his traveling blues to gold. Now, with *Do You Believe in Love, Heart and Soul* and *I Want a New Drug* notched into his belt, Huey was eager to tell his story on the radio.

I WANT A NEW DRUG

As recorded by Huey Lewis & the News

(from the album SPORTS/Chrysalis FV 41412)

Words and Music by
Chris Hayes
and Huey Lewis



*Transposed Mixolydian mode on A

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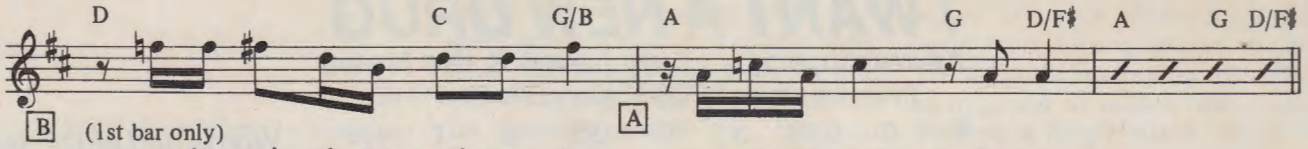
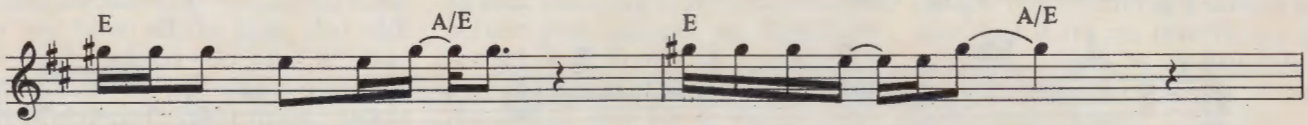
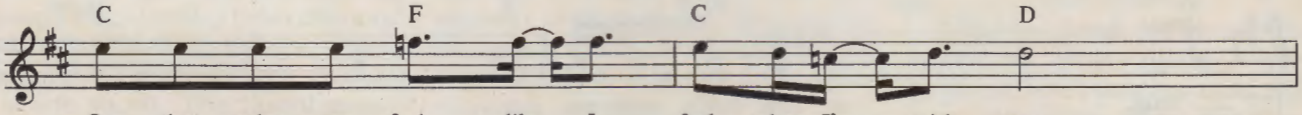


(1st bar only)

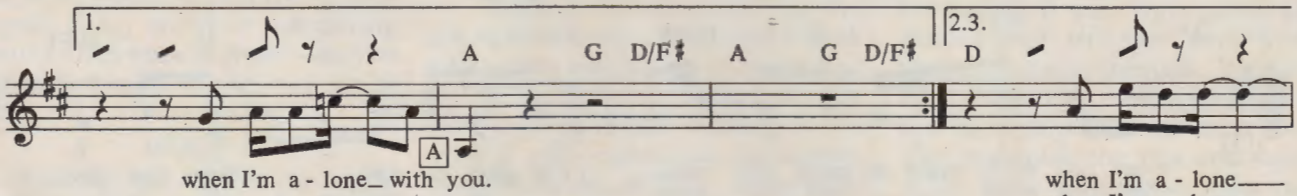
one that won't make my mouth turn dry or make my eyes too red.
one that won't keep me up all night *(Spoken) one that won't make me sleep all day.*
one that won't make me talk too much *(Spoken) or make my face break out.*



One that won't make me ner - vous won - der - ing what_ to do,___

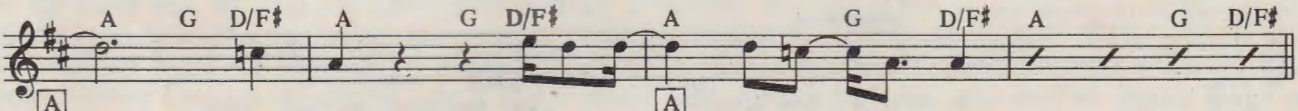


One that makes me feel like_ I feel when I'm_ with you,



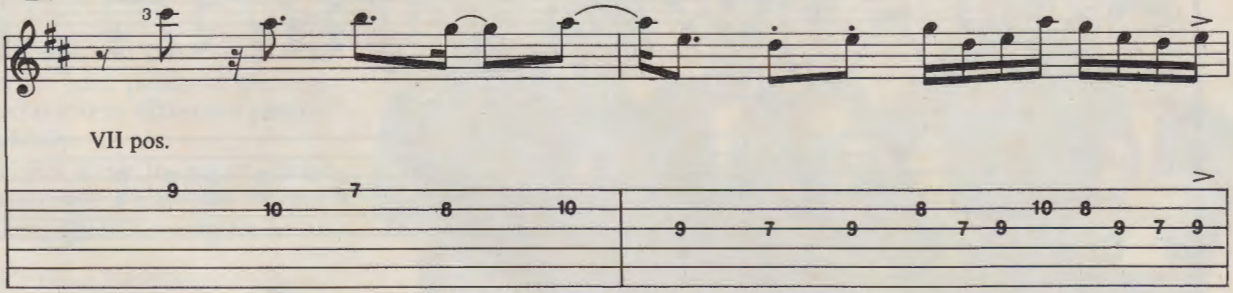
when I'm a - lone_ with you.

when I'm a - lone___
when I'm a - lone___

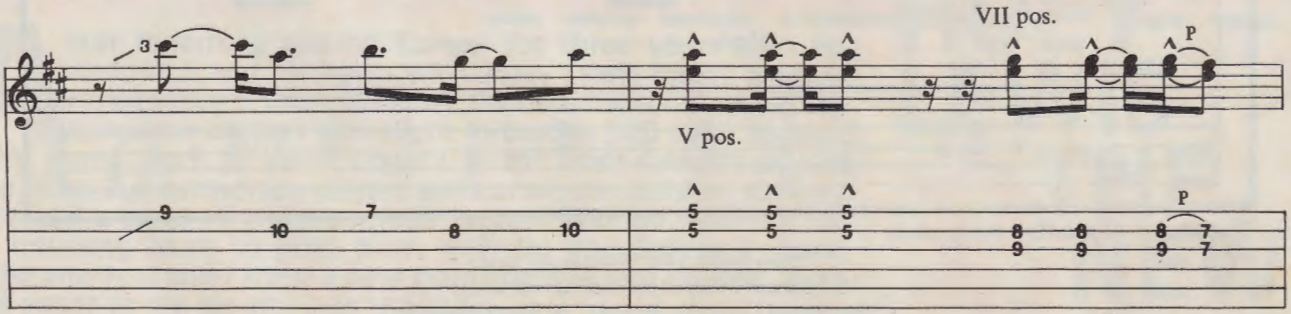


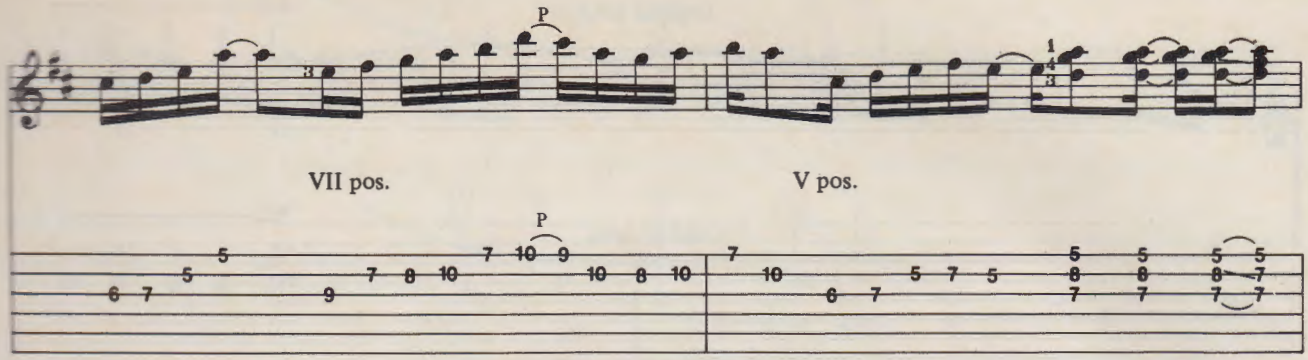
___ with you, I'm a - lone_ with you,_ ba - by.
___ with you, I'm a - lone_: with you,_ yeah, yeah.

C Horn line - adapted for guitar



Note: Guitar figure A continues under solos

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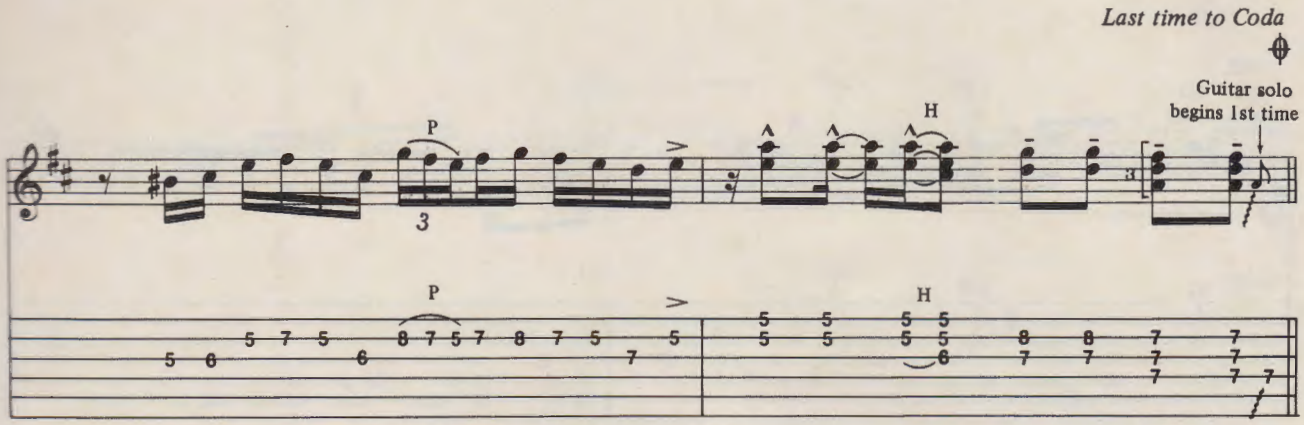
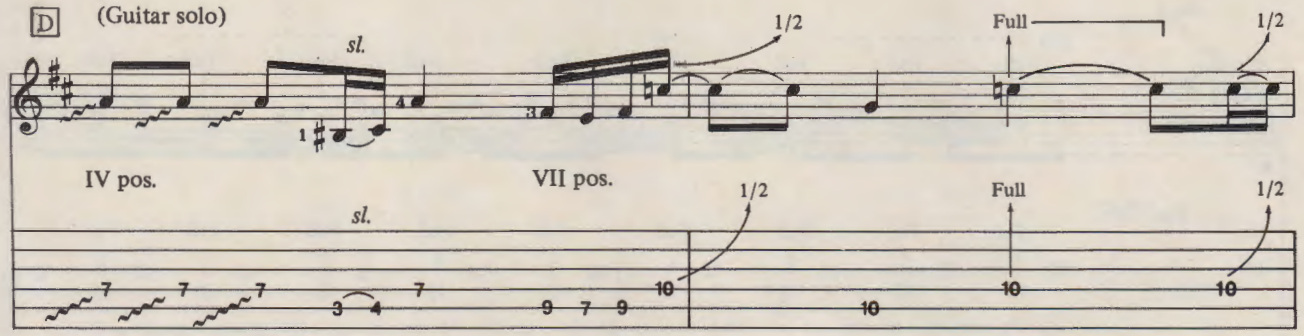
VII pos.
V pos.


Last time to Coda
Guitar solo
begins 1st time
P
H


D
(Guitar solo)
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IV pos.
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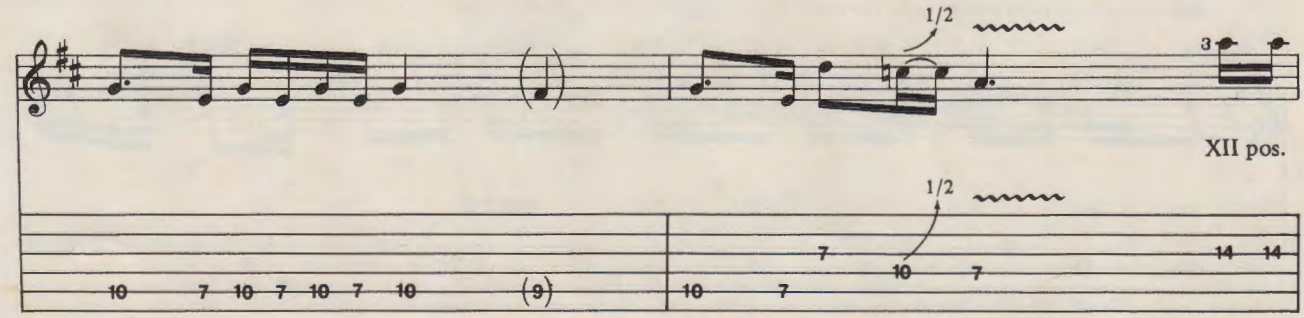
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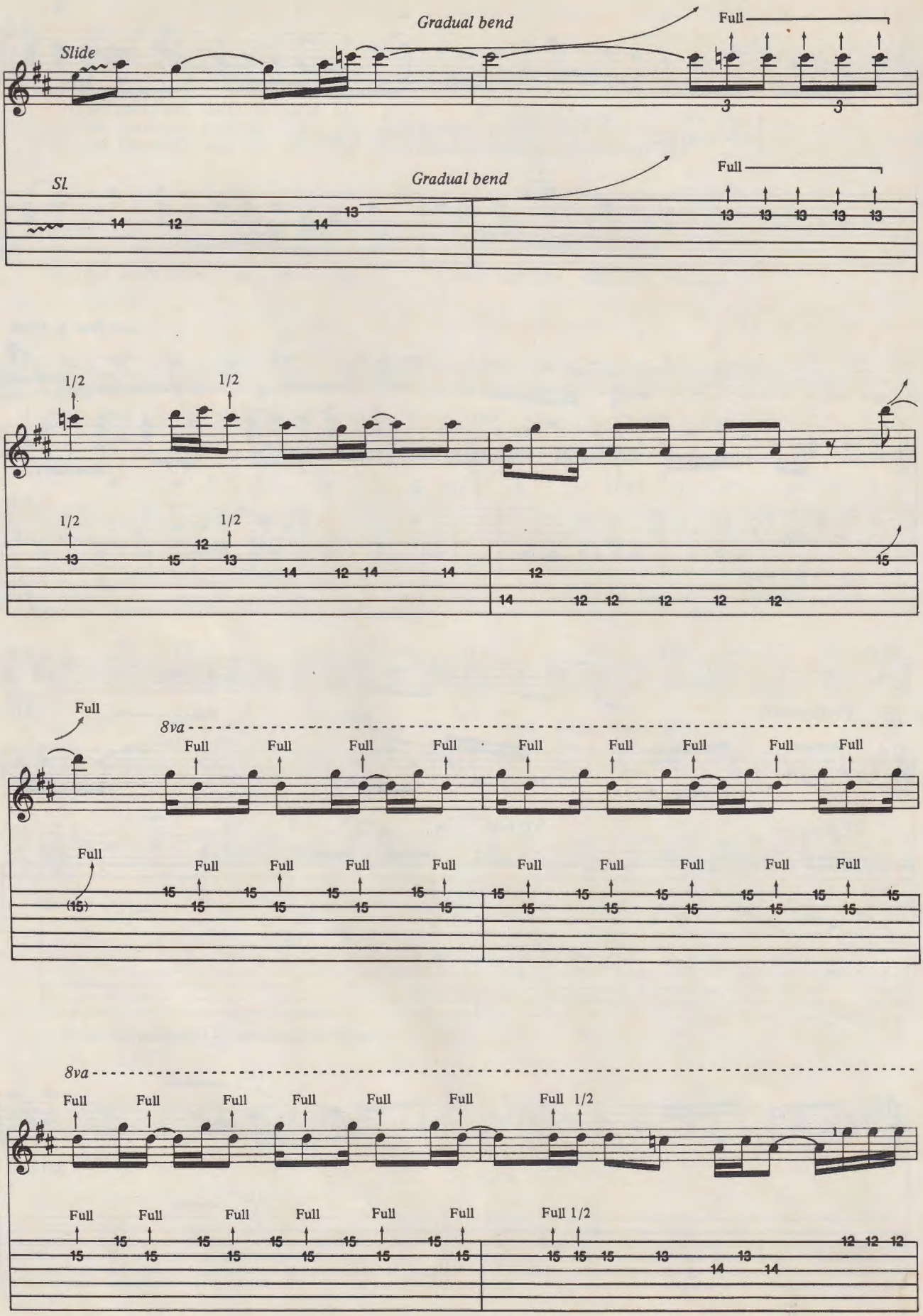
Slide
Gradual bend
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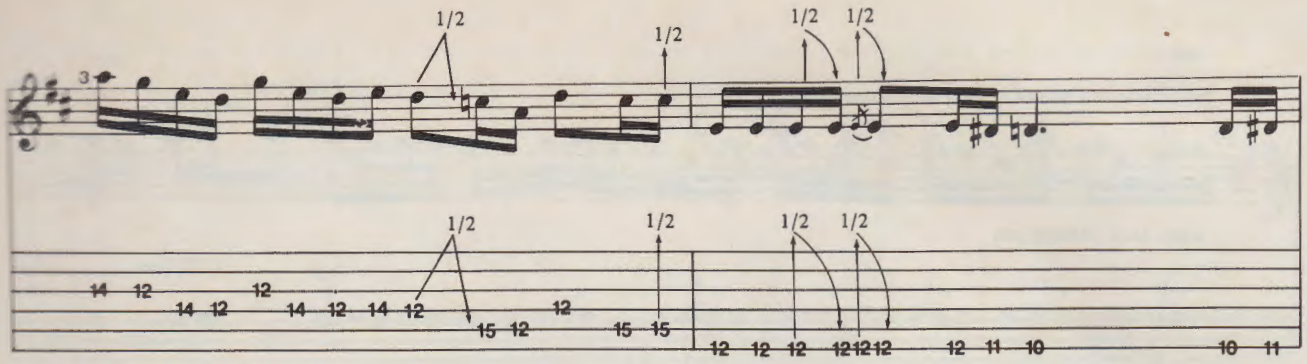
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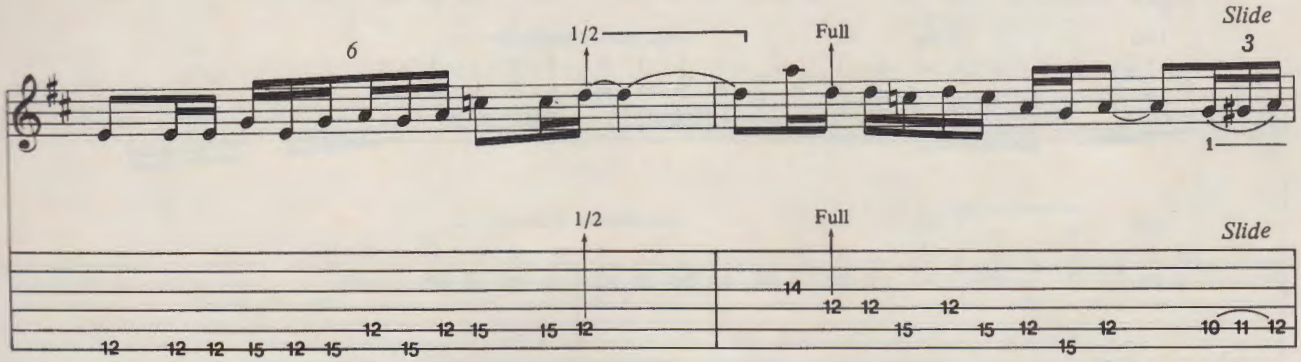
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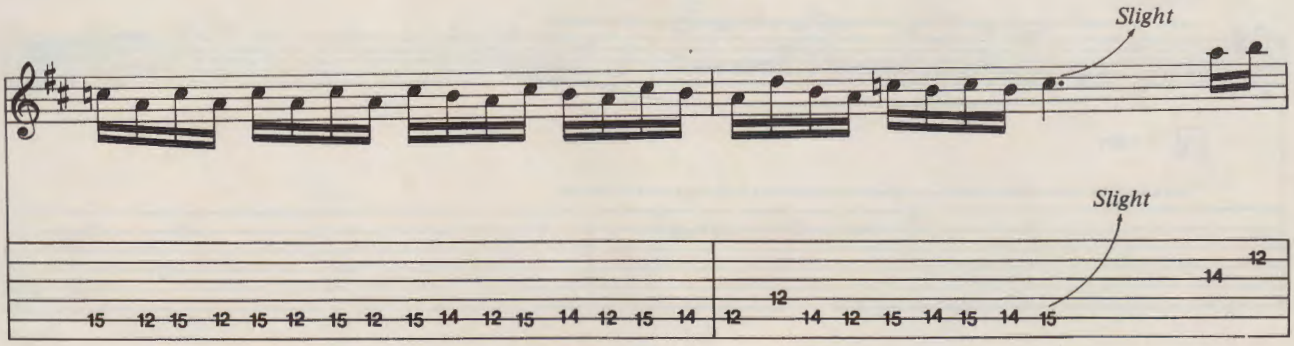
1/2
Full
Slide
3
1
12 12 12 15 12 15 12 15 12 15 15 12
14 12 12 12 15 15 12 15 12 10 11 12


Slight
Slight
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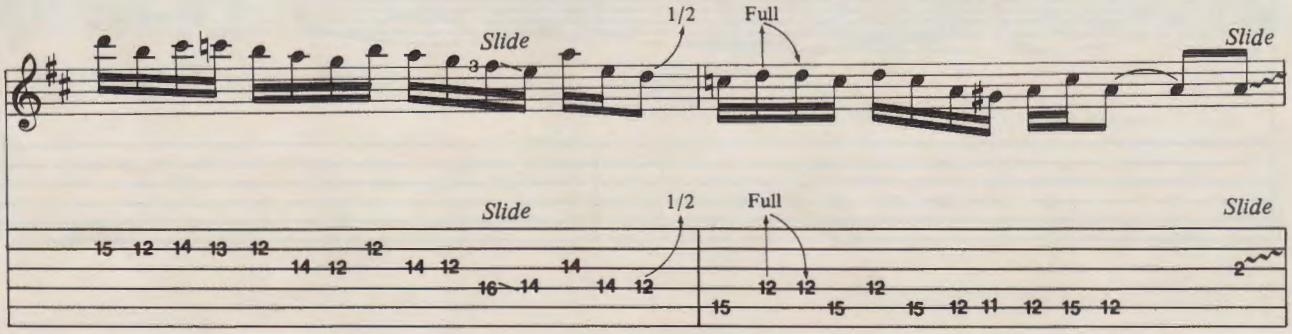
Slide
3
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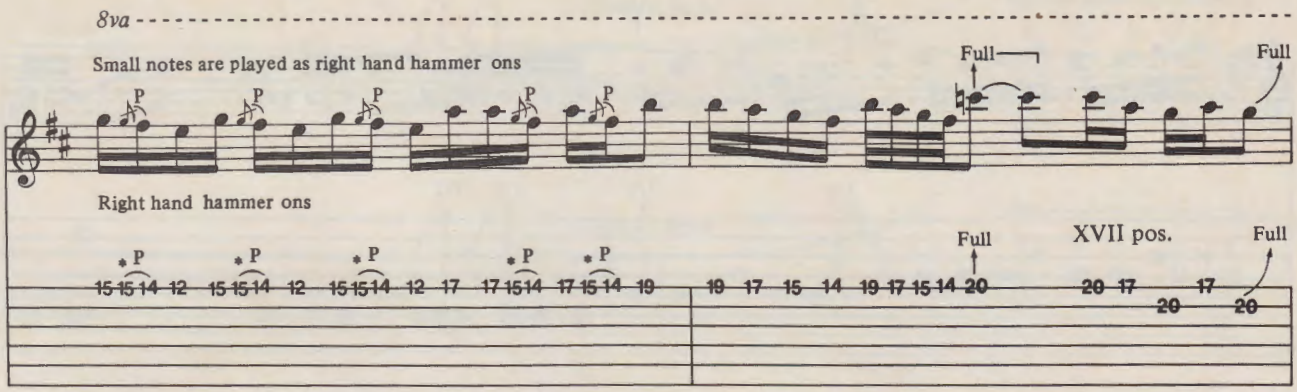
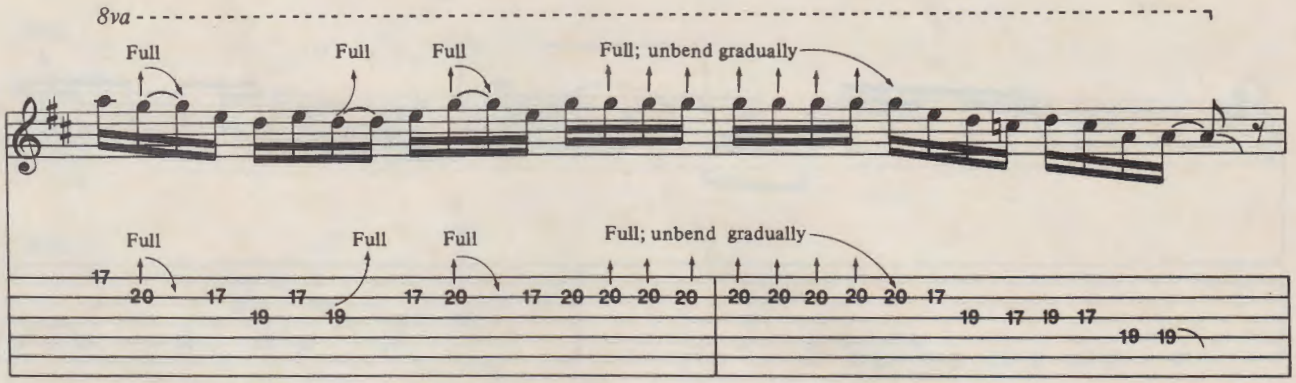
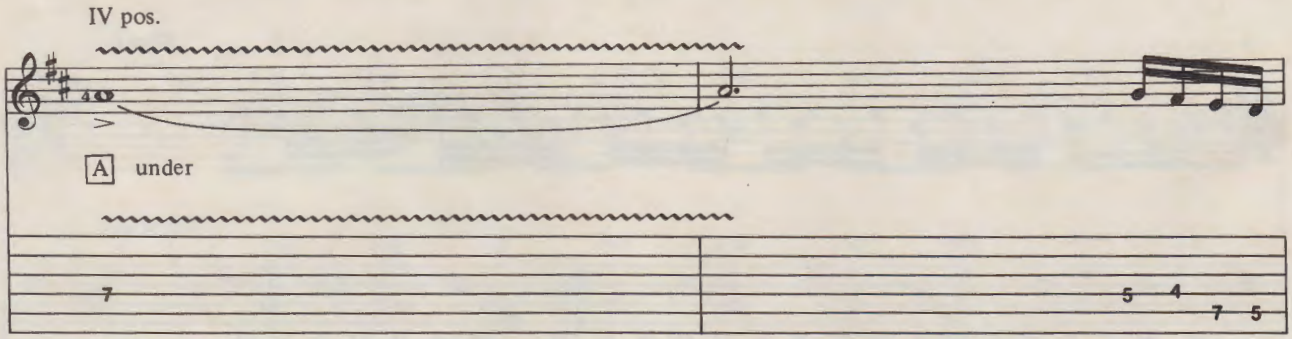
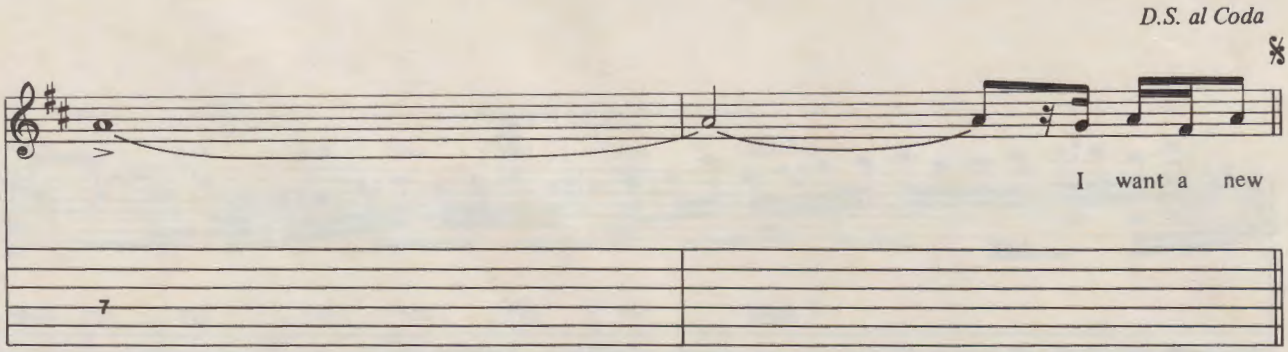
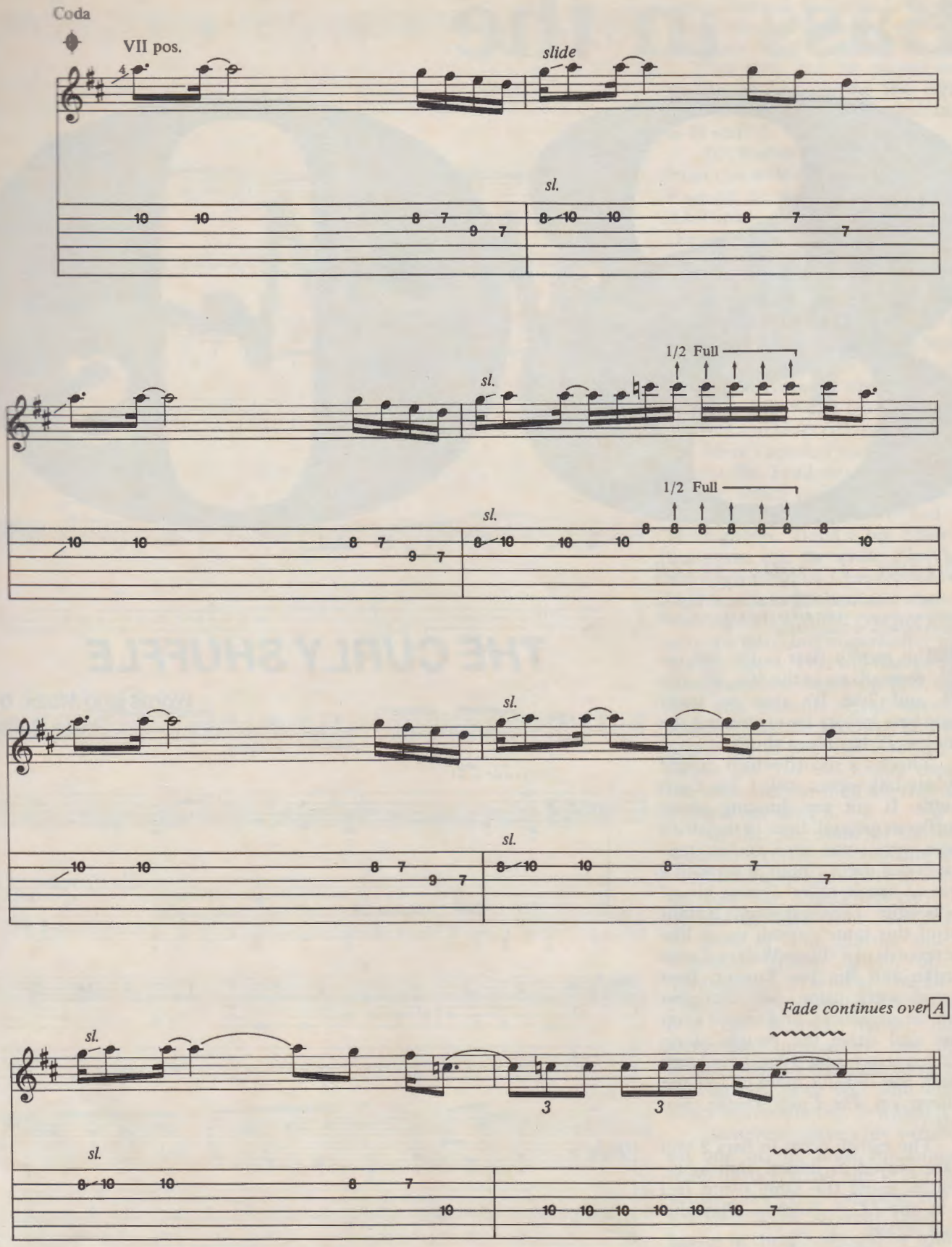
15 12 14 13 12 14 12 12 14 12 16 14 14 14 12
15 12 12 15 12 15 12 11 12 15 12 2


8va
Small notes are played as right hand hammer ons
Full
Full
Right hand hammer ons
Full
XVII pos.
Full


8va
Full
Full
Full
Full; unbend gradually
Full
Full
Full
Full; unbend gradually


IV pos.
A under


D.S. al Coda
I want a new


Coda
VII pos.
slide
sl.
1/2 Full
Fade continues over A

Bass in the 80s

by Tom "T-Bone" Wolk

Tom "T-Bone" Wolk is the performing and recording bass player for Hall & Oates. His book, ***ROCK RIFFS FOR BASS****, is available from the Amsco Music Publishing Company.*

This month Bass in the 80s becomes Bass in the 40s, 50s, 60s and 70s! It's time to study some bass history by examining the timeless 12 bar blues shuffle.

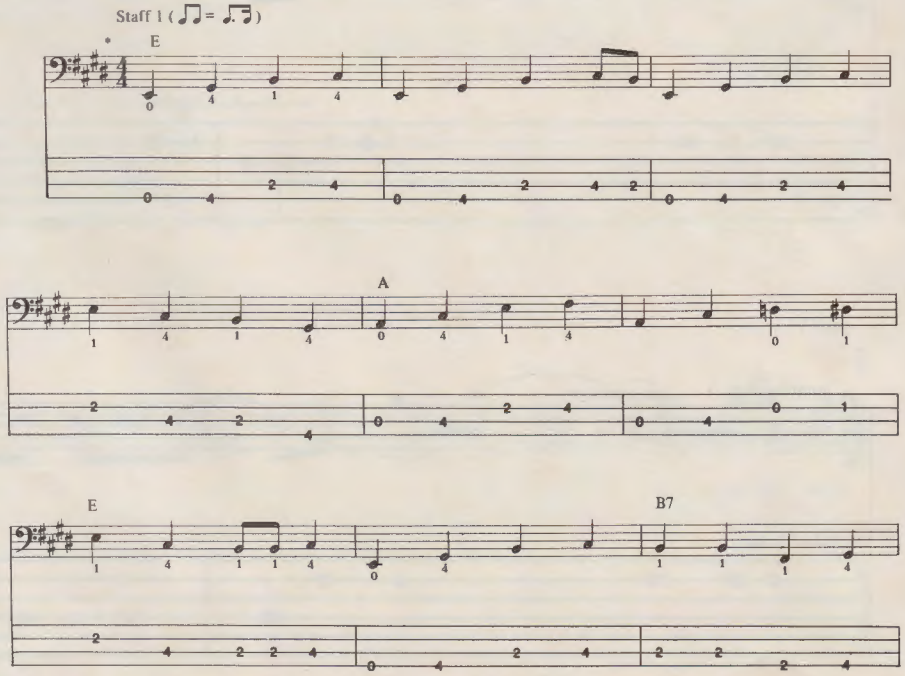
There's a record which caught my ear last winter called *The Curly Shuffle*. It got me thinking about shuffles in general. Back in the 1940s there were some hard rockin' musicians out there rippin' it up with a style of music called "jump blues" or "boogie." *The Curly Shuffle* is right out of this same period, much like the records of T-Bone Walker, Louis Jordan and Big Joe Turner. Bass players were using only uprights with no amplifiers, and would keep time and drive the boogie along using quarter note type bass lines. Check this out, it's more or less the pattern on *The Curly Shuffle*. See staff 1.

The eighth notes in bars 2 and 7 are played as dotted eighth/sixteenths, using the same swing feel as in the *I.G.Y.* column. Play this chart legato.

Now if we take the same shuffle pattern, but straighten out the eighth notes, we'd have a bass line that's

THE CURLY SHUFFLE

Words and Music by Peter Quinn



* Recorded ½ step lower in E♭

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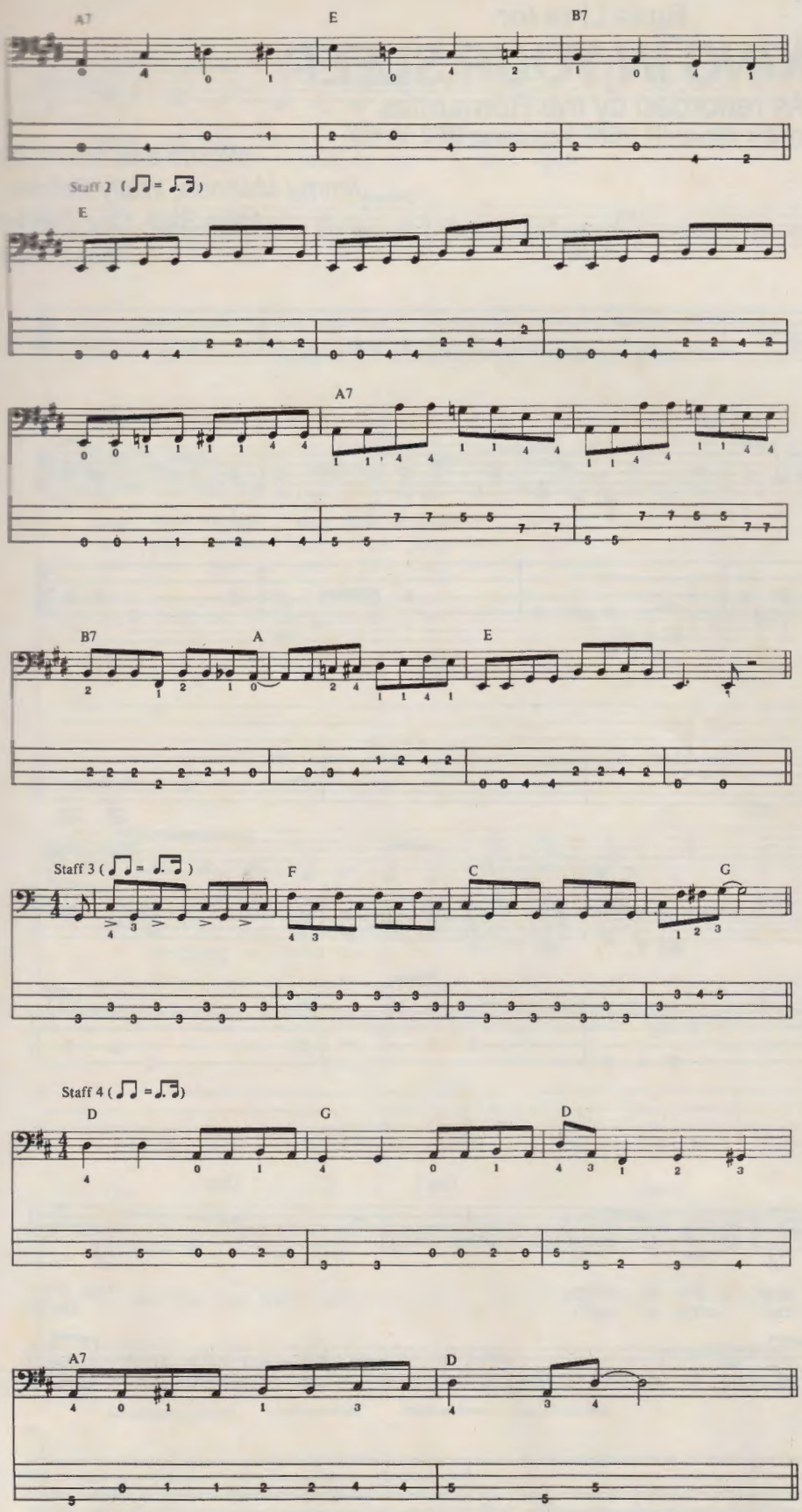

still a 12 bar blues progression, but more in the style of Chuck Berry, Little Richard or Jerry Lee Lewis. Their brand of blues had a little less swing and a lot more rock. See staff 2. This staff can be played as a shuffle by just playing the eighth notes as dotted eighth sixteenth notes as in staff 1.

If I had to single out one bassist from this style of playing in the 50s, it would be the great session man, A&R man, singer/songwriter Willie Dixon. He's all over Chess blues recordings, many of Muddy Waters hits, as well as those of Chuck Berry. If you've ever listened to the early British rock bands from the 60s you'd hear Bill Wyman of the Stones, Chas Chandler of the Animals and Paul McCartney of the Beatles all trying to cop Willie Dixon's incredible feel and blues riff type bass lines.

Here's another way to approach the shuffle. I call this feel the pump shuffle, which you can hear a lot on records by Hank Ballard and the Midnighters. Hank's big claim to fame was that he wrote *The Twist,* although Chubby Checker had the big hit with it. It's bouncier than the walking style shuffle. Practice lifting up your left hand fingers after playing the notes. This will dampen the strings and emphasize the first, third, fifth and seventh eighth notes, as indicated by the accents. This may sound old as you play it today, but in the late 70s the Eagles copped the same feel for their hit, *Heartache Tonight.* See staff 3.

In the 60s, some of the early Motown records were utilizing blues shuffle formats with more of a walking bass line. Check out early hits by Marvin Gaye *(How Sweet It Is to Be Loved by You),* Martha and the Vandellas *(Jimmy Mack),* or the Temptations *(The Way You Do the Things You Do).* On these you'll hear how the Motown master James Jamerson approaches the blues shuffle, walking bass line, mixing up the quarter note feel with eighth notes within the bar. See staff 4.

So here we have a few variations on one of the most fundamental styles of rock 'n roll, the 12 bar blues shuffle. It's great to know that it's survived some 40-odd years. No bassist in the 80s should be without this style in his or her repertoire. Keep rockin' and I'll see you on MTV. ■

Tablature Explanation see pg. 38

Bass Line for

TALKING IN YOUR SLEEP

As recorded by the Romantics

(From the album IN HEAT/Nemperor BFZ 38880)

Words and Music by
Jimmy Marinos, Wally Palmer,
Mike Skill, Coz Canler
& Pete Solley

Moderate Four (♩ = 131)

3 times

When you

Dm Gm7 C Dm

close your eyes— and you go to sleep— And it's
hold you in— — my arms at night,— don't—

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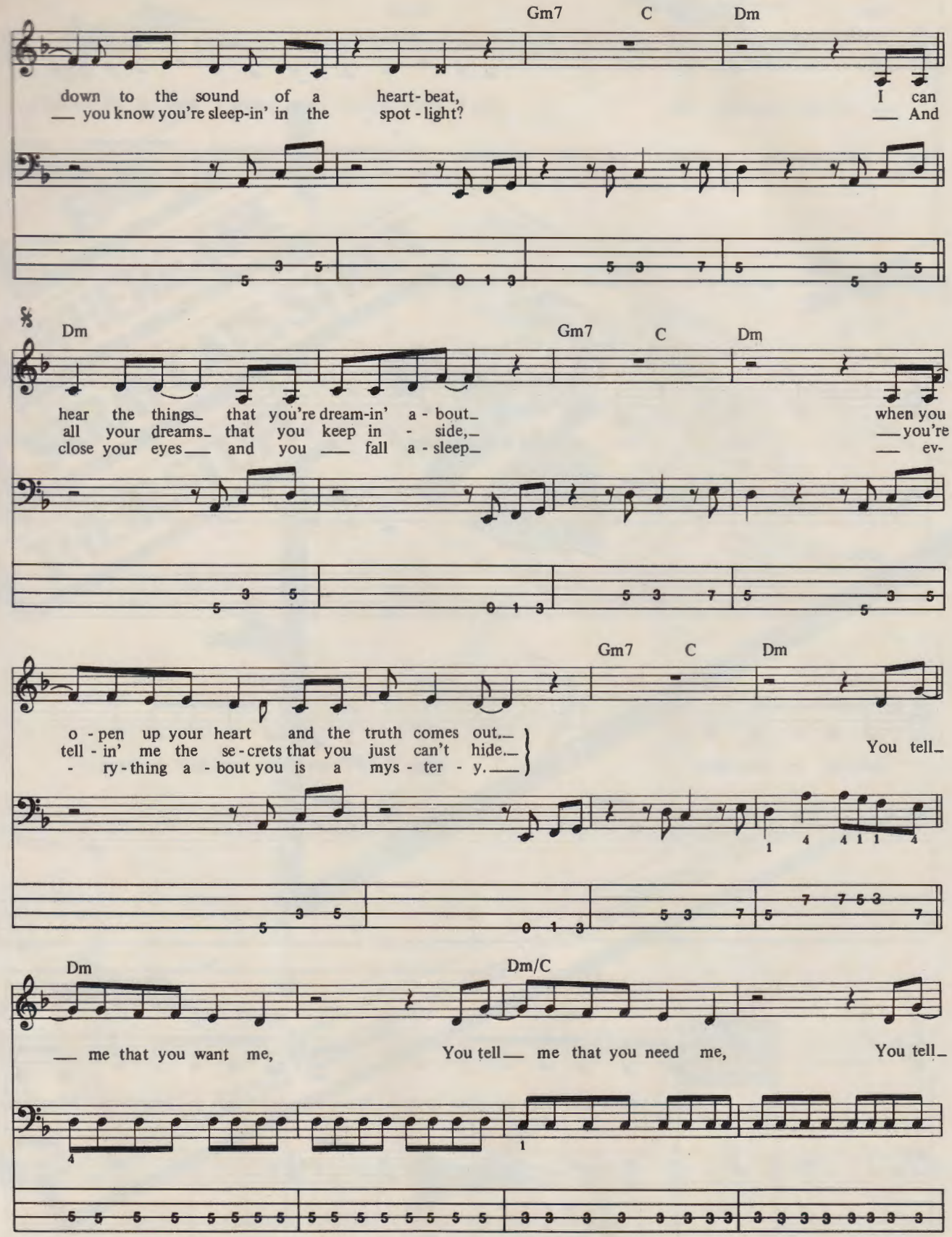
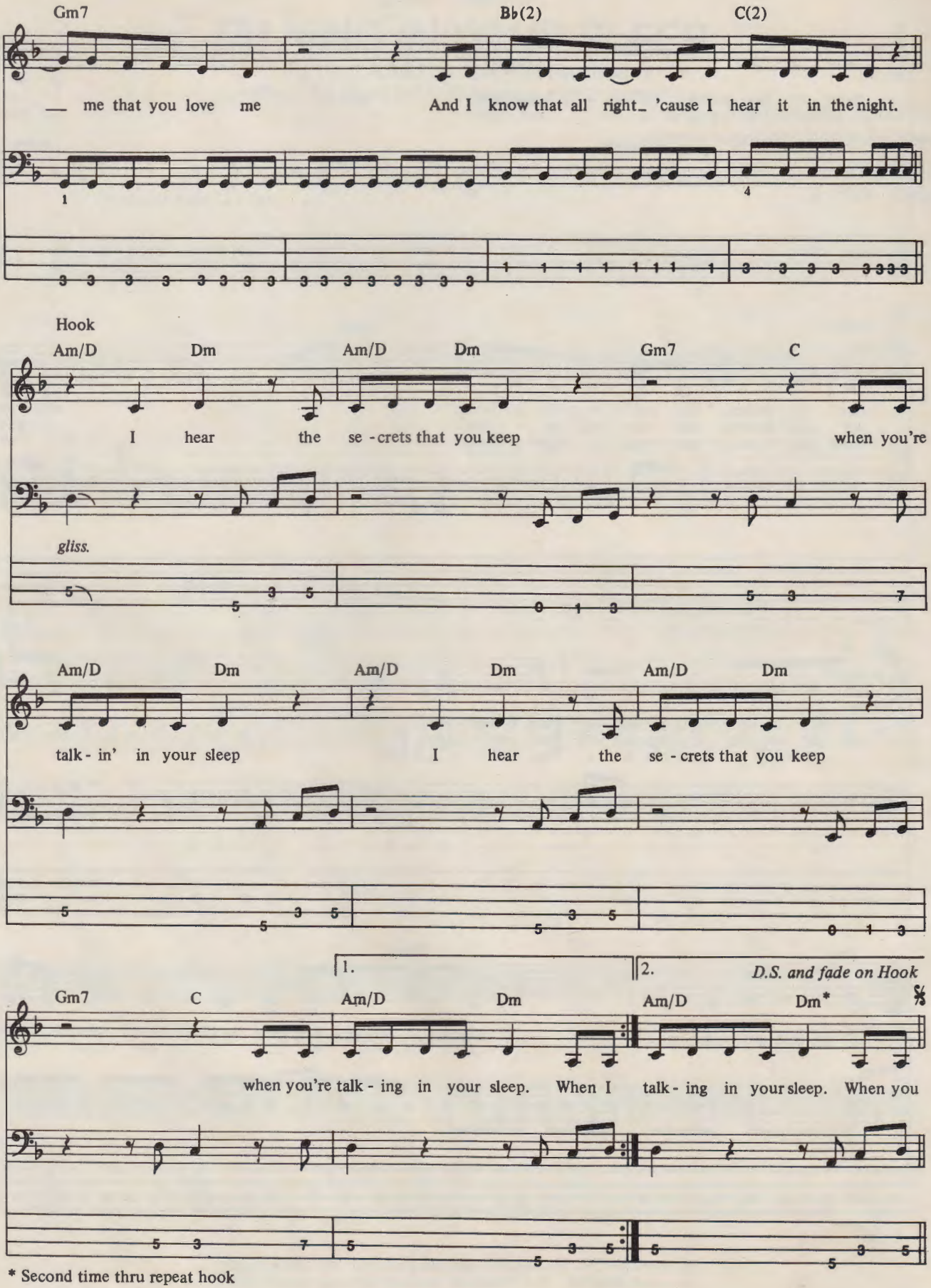
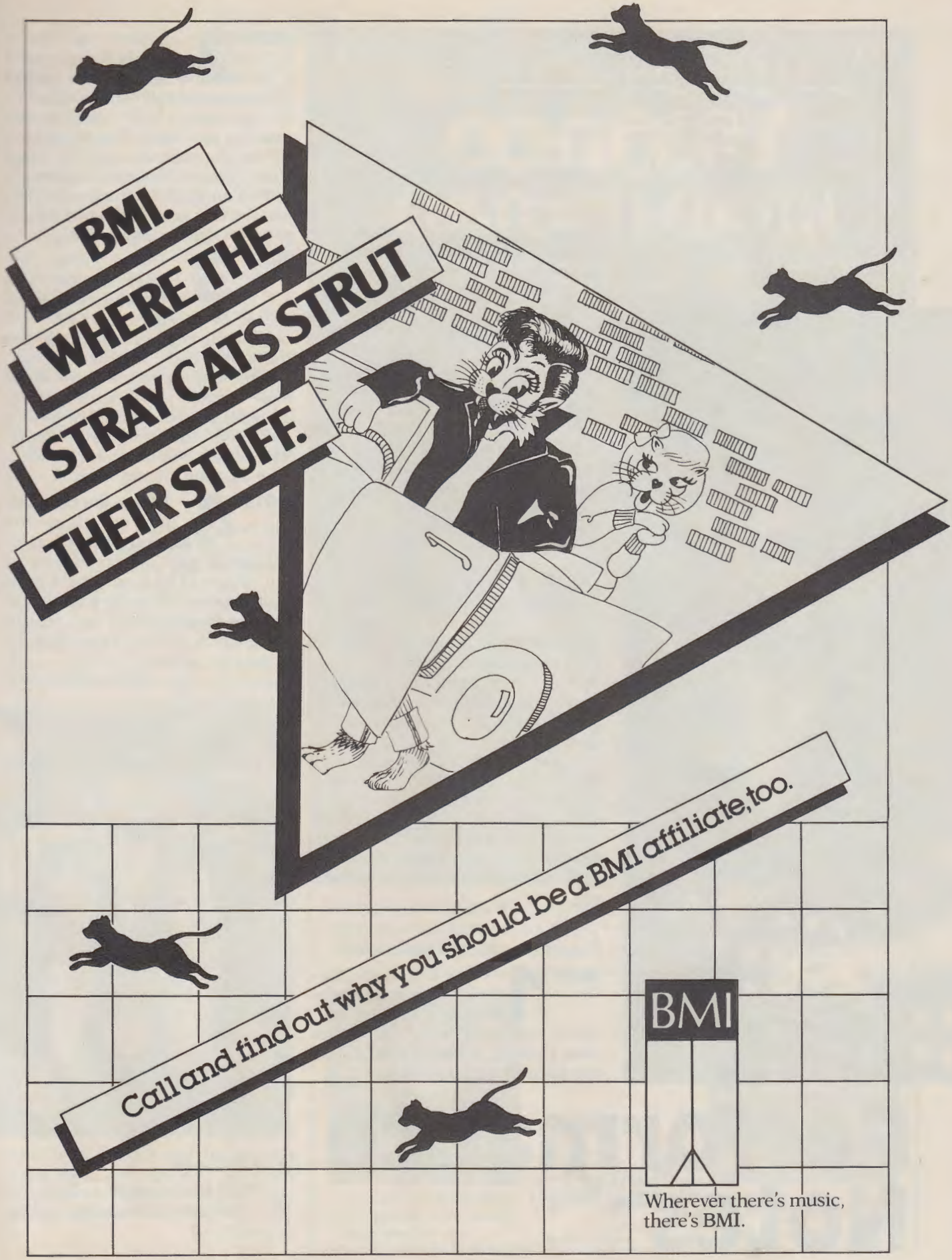

Gm7 C Dm
down to the sound of a heart-beat, I can
you know you're sleep-in' in the spot-light? And
Dm Gm7 C Dm
hear the things that you're dream-in' a-bout when you
all your dreams that you keep in - side, you're
close your eyes and you fall a-sleep ev-
Gm7 C Dm
o-pen up your heart and the truth comes out.
tell-in' me the se-crets that you just can't hide.
-ry-thing a-bout you is a mys-ter-y.
You tell
Dm Dm/C
me that you want me, You tell me that you need me, You tell



* Second time thru repeat hook



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Don't Tell Me You Love Me

This piece serves as a perfect example of two-guitar teamwork in a hard rock format. Guitarists Brad Gillis and Jeff Watson, each having distinctively different styles, build solos of great logic and intensity. They push dramatically to a powerful closing section (coda) in which they combine in harmony to close the song. Gillis has a fluid melodic approach to soloing and his unique vibrato bar whanging begins the guitar sparring with a statement that moves seamlessly into Watson's passage which is the second of the two solos. Gillis's solo contains elements of sequence, scale passages and expressive vibrato bar bending.

Watson jumps right in with an extremely complex and emotional lead that immediately stuns the listener with his technical prowess. The cascades of arpeggios that open his solo are a constant barrage of quickly picked sixteenth notes (♫♫♫) set up in triplet grouping to rhythmically create strong internal syncopations. Continuing from this plateau of "flash," he then concludes with a compelling finale that releases and then regathers the energy of the first half. His brilliant conclusion alternates blazing scalar-melodic phrases with lightning fast sequential passages. His timing is impeccable as the solo combines with the closing ensemble phrase to finish.

The dual guitar harmony grows organically from the melodic content and chordal elements of the song itself. This produces a very satisfying coda to the entire composition. The elements of sequence, and all the logical interval combinations are used judiciously. (Ex: sixths, thirds in the opening eight bars and thirds and fourths when pentatonic scale fragments are harmonized in the next four bars.)

The harmony (and song) section drives to a powerful climax with a series of harmonized bends on a syncopated rhythm figure and then vanishes on a surprise note that has the final syncopation resolving on the inevitable (but displaced) beat one.

Notes on Brad Gillis's guitar solo

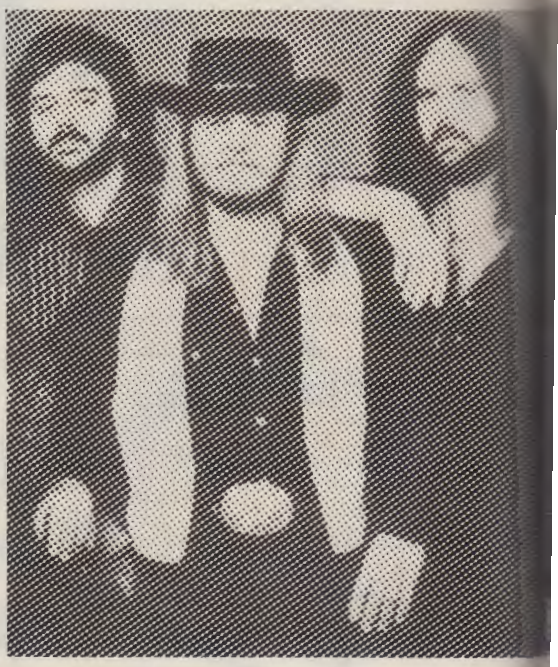
NOTE 1. The dive of the harmonic is a continuation of the bent harmonic sustaining while the vibrato arm, essential in Brad's style, lowers the pitch by slacking the string.

NOTE 2. In the second beat of bar 10 a sequence is started that is half chromatic and half diatonic. The first five groups (𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯) moving up one fret at a time. The second five follow the notes of the F♯ minor scale (Aeolian mode). All notes are played on the first string exclusively and receive a tremelo picking approach from the right hand.

NOTE 3. Flutter Vibrato, another essential Gillis stylistic device, is executed by rocking the vibrato unit on its knife-edge fulcrum. Brad hits the guitar body to shake the unit, and thereby the very sensitive Floyd Rose tremelo is Vibrato Fluttered. This can also be achieved by flicking the vibrato bar tip with your finger. This effect will only work with a free-floating vibrato system.

NOTE 4. Notice the combination of a three-fret bend plus the gradual bringing-in and broadening of the vibrato. The note is held in its bent position while the vibrato arm releases (lowers pitch) and returns the pitch in an ever expanding vibrato wave form.

WOLF MARSHALL



Hold On Loosely

Hold On Loosely makes use of a lot of pedal steel like string bending.

Performance Notes

In the lead guitar part in the first chorus, you'll see the type of lick I'm talking about. The key to this lick is to make *all* the notes ring out for their required durations. For instance, in the first lick, you hammer the B to C♯ while hitting E at the same time. This is followed by a pull-off from F♯ to E under G♯. The sound, as you will hear, is a mixture of single lines and chords. Licks of this type are very thick and rich sounding. Remember to follow the suggested fingerings as they will help you use your fingers to their best advantage.

In rhythm pattern 1 be sure to mute the note indicated by the (*). Muting is done by lightly placing the palm of your picking hand on the strings just above the bridge.

BRAD STRICKLAND

Goodbye To Romance

The main thing to remember when playing *Goodbye To Romance,* is that it is a slow song with very pretty guitar parts that should be played smoothly. The notes should be connected and kept ringing wherever possible, so keep the chord positions down. Where it becomes difficult to keep the whole chord position down, try at least to keep as much of it down as you can.

If you check out guitar lick C, second measure, you will see a sixteenth note triplet figure on the downbeat (first half) of the second beat. Although it is impossible to keep the entire Bm chord while playing this triplet, it is still possible to keep your third and fourth fingers down. This type of approach throughout the song will add a rich, continuous flow to the music.

Ozzy Ozbourne's *Blizzard of Ozz* album is really electrified by lead guitarist, Randy Rhoads. Randy had a "classical" approach to his style. Notice in this solo how he uses one motive (a short musical idea) as the basis of his solo. The recurring interval of a descending second is heard throughout this solo, sometimes embellished by a bend or a trill. It is interspersed by melodic sequences, and sparked by some quick runs. The result is a concise, direct, and melodic solo.

RAY DONATO

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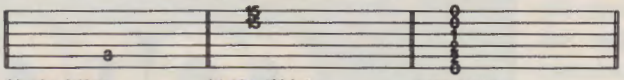
TABLATURE EXPLANATION

Definitions

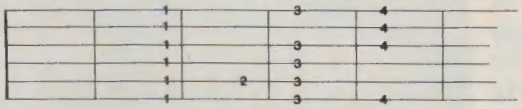
Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



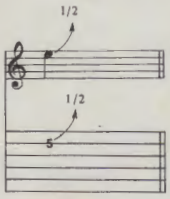
5th string, 3rd fret — *1st string, 15th fret, 2nd string, 15th fret played together* — *an open E chord*

Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

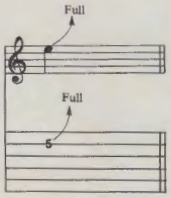
Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:



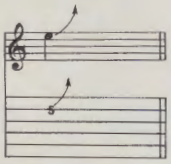
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



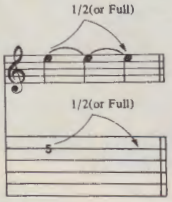
BEND: Strike the note and bend up ½ step (1 fret).



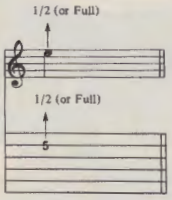
BEND: Strike the note and bend up a whole step (2 frets).



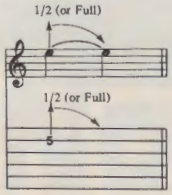
BEND: Strike the note and bend up an indefinite amount.



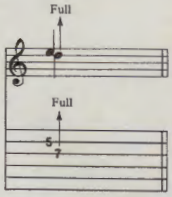
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ step; then back ½ step. All 3 notes are connected. Only the first note is struck.



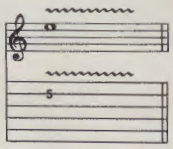
GHOST BEND: Bend the note up ½ (or full) step; then strike it.



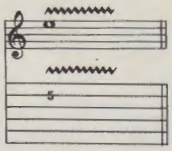
GHOST BEND AND RELEASE: Strike the note. Bend up a whole step; then back a whole step.



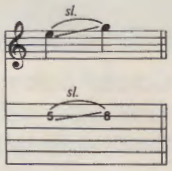
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.



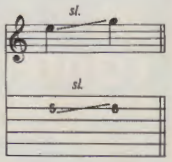
SHAKE OR EXAGGERATED VIBRATO: The pitch is rapidly varied by using a tremolo bar.



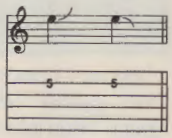
SHAKE OR EXAGGERATED VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand.



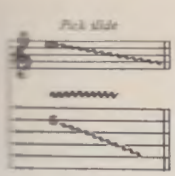
SLIDE: The first note is struck and then the fret hand moves up the same string to the location of the second pitch using the same finger. The second note is not struck.



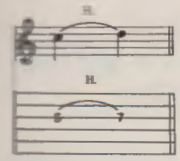
SLIDE: Same as above slide, but the 2nd note is struck.



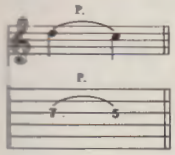
SLIDE: Slide to an indefinite pitch. Fret hand gradually releases pressure as the slide is played.



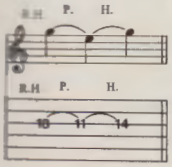
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



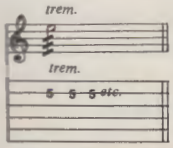
HAMMER ON: The 1st note is struck. Then the 2nd is fretted on the same string in a continuous motion. Two fingers are used.



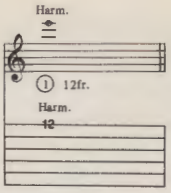
PULL-OFF: The 1st note is struck; The 2nd one sounds without picking. Both fingers are initially placed on the notes to be sounded. The fret hand finger pulls the string to sound the 2nd note.



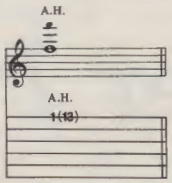
ARPEGGIATED HAMMER ON: Hammer on with middle finger of the *right* hand; Pull off to left hand 1st finger; hammer on to 4th finger left hand. This can occur on any series of three notes on one string.



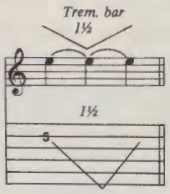
TREMOLO PICKING: The note is struck as rapidly and continuously as possible.



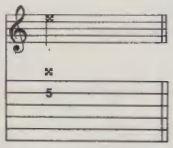
NATURAL HARMONIC: The fret hand lightly touches the string over a designated fret. Then it is struck. A chime-like sound is produced.



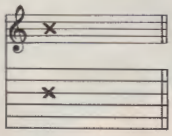
ARTIFICIAL HARMONIC: The fret hand fingers the indicated note normally. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



Pitch of a note or chord is dropped up to a minor 3rd (3 frets) using the tremolo bar.



MUTED NOTE: The note is muted by the picking hand lightly touching the string(s) just above the bridge.



MUFFLED STRINGS: A percussive sound produced by laying the fleshy part of the left hand across the strings and striking across them with the pick hand.

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On Another Note

Publishing, Part 2

By Alan H. Siegel

Alan H. Siegel is author of ***BREAKIN' IN TO THE MUSIC BUSINESS.***

What has happened to disturb the symmetry of the music publisher–songwriter relationship? Two things. First, the tail started to wag the dog. The record industry, which started out as a poor relation of the music publishing industry, became the molder and shaper of the publishers' fortunes and destinies. The record companies that used to beg the music publishers for their best songs for their artists became the "begees." All of the music publisher's main sources of income are today keyed to the success of a record. Without a hit record there is no radio air play and without radio air play there is no hit song. Without air play there is no performance income (fees paid to music publishers by radio stations and others for the privilege of publicly performing its copyrighted songs); there are no record sales, hence no mechanical royalties are paid by the record company to the music publisher for the use of its song on the record; there are no sheet music sales because today most music publishers license their print rights to companies specializing in print, and you can't give away print rights to a song that isn't a hit.

Ah, but doesn't the publisher cause the record company to record the song, thereby preserving the rough equality of contribution between the songwriter and the music publisher? In most cases today, the answer is no. The reason is the emergence of the performer/songwriter. Most of you who aspire to careers as recording artists fall into this category. Once you land your record deal it is going to be you who determines which songs you are going to record and they will usually be your own. Indeed, the reason you probably have a record deal is because the A&R staff of the record company thought you could write hit songs. Hit songs make hit records! So if you are a performer/songwriter and therefore have the potential to cause your songs to be recorded, you must seriously question the wisdon or necessity of giving up all or part of your PUBLISHING.

You may decide that the advance you can receive from a music publisher is so critical that surrendering all or part of your PUBLISHING is a good business decision. Small record labels and independent producers often condition a record deal on the surrender of all or part of your PUBLISHING. If you are considering giving up all or part of your PUBLISHING do not make the decision lightly, and please obtain the advice of a competent entertainment attorney. There are many, many ways to skin the PUBLISHING cat, and many, many ways to get skinned.

If you can hold on to your PUBLISHING do so! It is your opportunity to build an incredibly valuable asset that will stand you in good stead when it is time to return to the real world.■

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GUITAR SECRETS

SPICING UP A G SCALE

by Rick Derringer

Rick Derringer is the composer of Rock and Roll Hoochie Koo *and producer of such hits as* Free Ride *and* Frankenstein *for Edgar Winter. His latest album is* GOOD DIRTY FUN.

Randy Rhoads guitar solos were often structured with a great deal of balance and logic, which was probably a direct influence of his love of classical guitar. This month I'd like to share a passage from my song *Hard Ball* which incorporates the use of a logical scalar- like run.

ALTERNATE WITH NUMBERS UNDER FRET ALIGNING:

FINGER	STRING	FRET	NOTE
pinky	B	10	A
first	E	7	B
second	B	8	G
pinky	B	10	A
first	B	7	F#
second	B	8	G
third	G	9	E
first	B	7	F#
first	G	7	D
third	G	9	E
pinky	D	10	C
first	G	7	D
third	D	9	B
third	D	10	C
first	D	7	A
third	D	9	B
pinky	A	10	G
first	D	7	A
third	A	9	F#
pinky	A	10	G
first	A	7	E
third	A	9	F#
pinky	E	10	D
first	A	7	E
second	E	8	C
pinky	E	10	D
first	E	7	B
second	E	8	C
first	E	3	G
third	E	5	A

I'll also be introducing a new form of tablature. Because Guitar Secrets is based on isolated ideas that will work in many situations and not just a particular song, and writing out the notes one at a time is clumsy, we've come up with a chart where one note follows another in vertical fashion. In this chart you will get the finger, the string and the fret to play on, as well as the name of each note.

The run starts with a Cmaj7 substitution for an Am chord. Voice the Cmaj7 with the little finger on the C note D string 10th fret; third finger E note G string 9th fret; second finger G note B string 8th fret, and first finger B note E string 7th fret. Arpeggiate this chord from the D to the E string using all down picking. Then go up using all up strokes. When you get to the D string, slide your pinky down one fret from C to B. Do this several times until you get it flowing and then go into the riff as outlined in the chart.■

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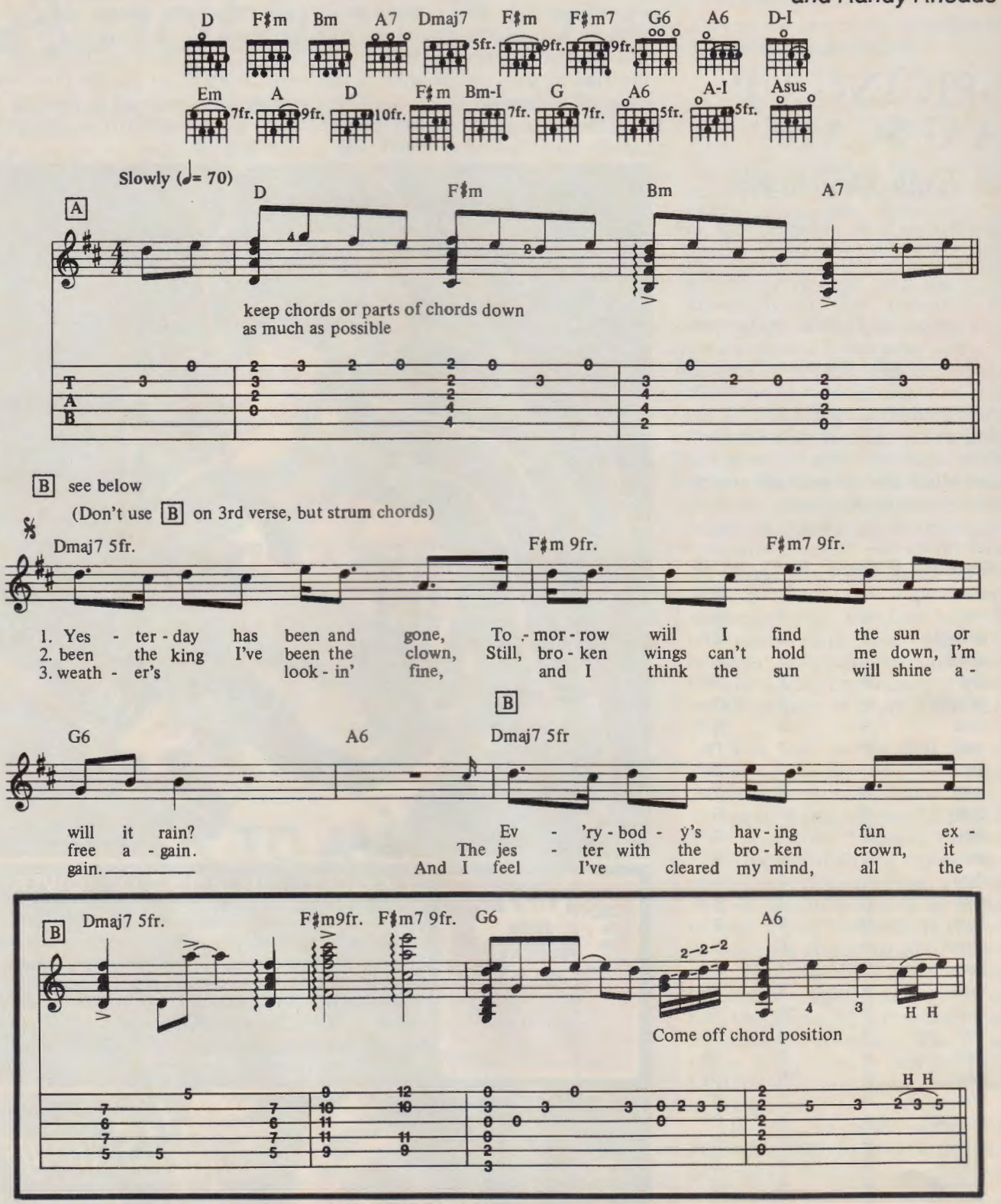
Tablature Explanation see pg. 38

GOODBYE TO ROMANCE

As recorded by Ozzy Osbourne

(From the album BLIZZARD OF OZZ/JET JZ 36812)

Words and Music by
John Osbourne, Robert Daisley
and Randy Rhoads



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F♯m 9fr. F♯m7 9fr. G6 A6

cept me; I'm the lone - ly one, I live in shame.
won't be me this time a - round, to love in vain.
past is left be - hind a - gain.

I said,

D F♯m Bm G

hey good - bye to ro - mance, yeah, good - bye to friends.

Asus A D F♯m Bm

I tell ya, good - bye to all the past,

To Coda

G Asus A

I guess that we'll meet, we'll meet in the end.

C 1. 2.

D-I F♯m Bm A7 Bm A7

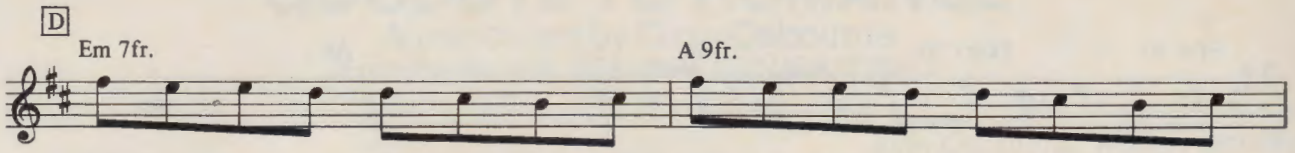
I've And I

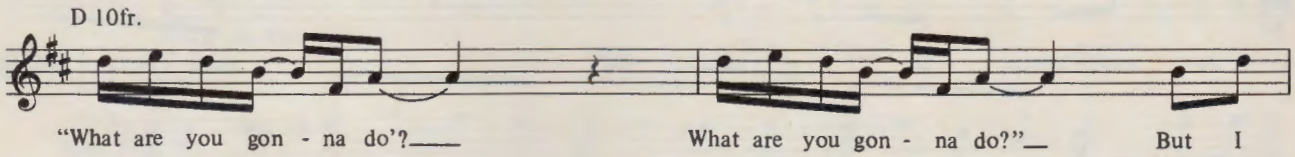
C D-I F♯m Bm A7

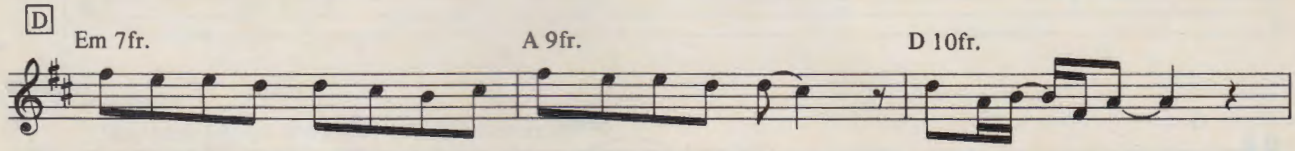
(as before)

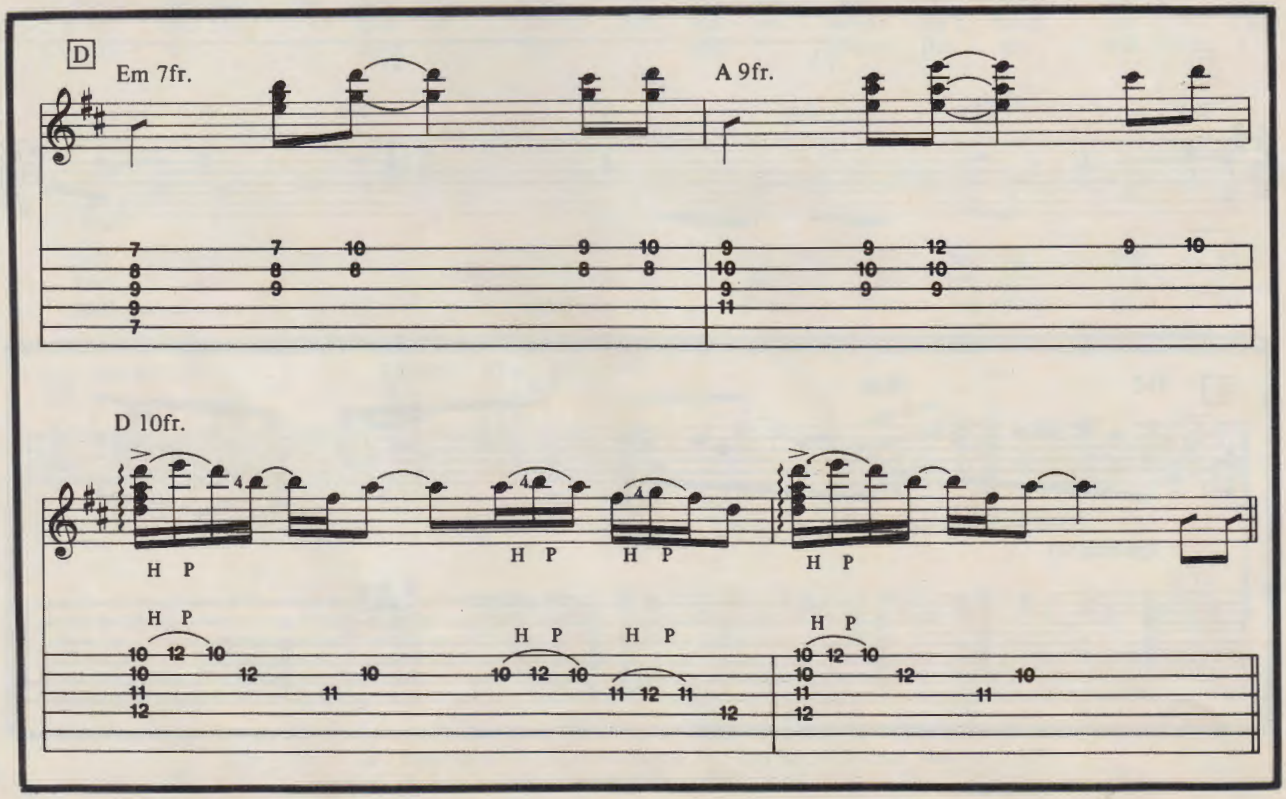
H P P

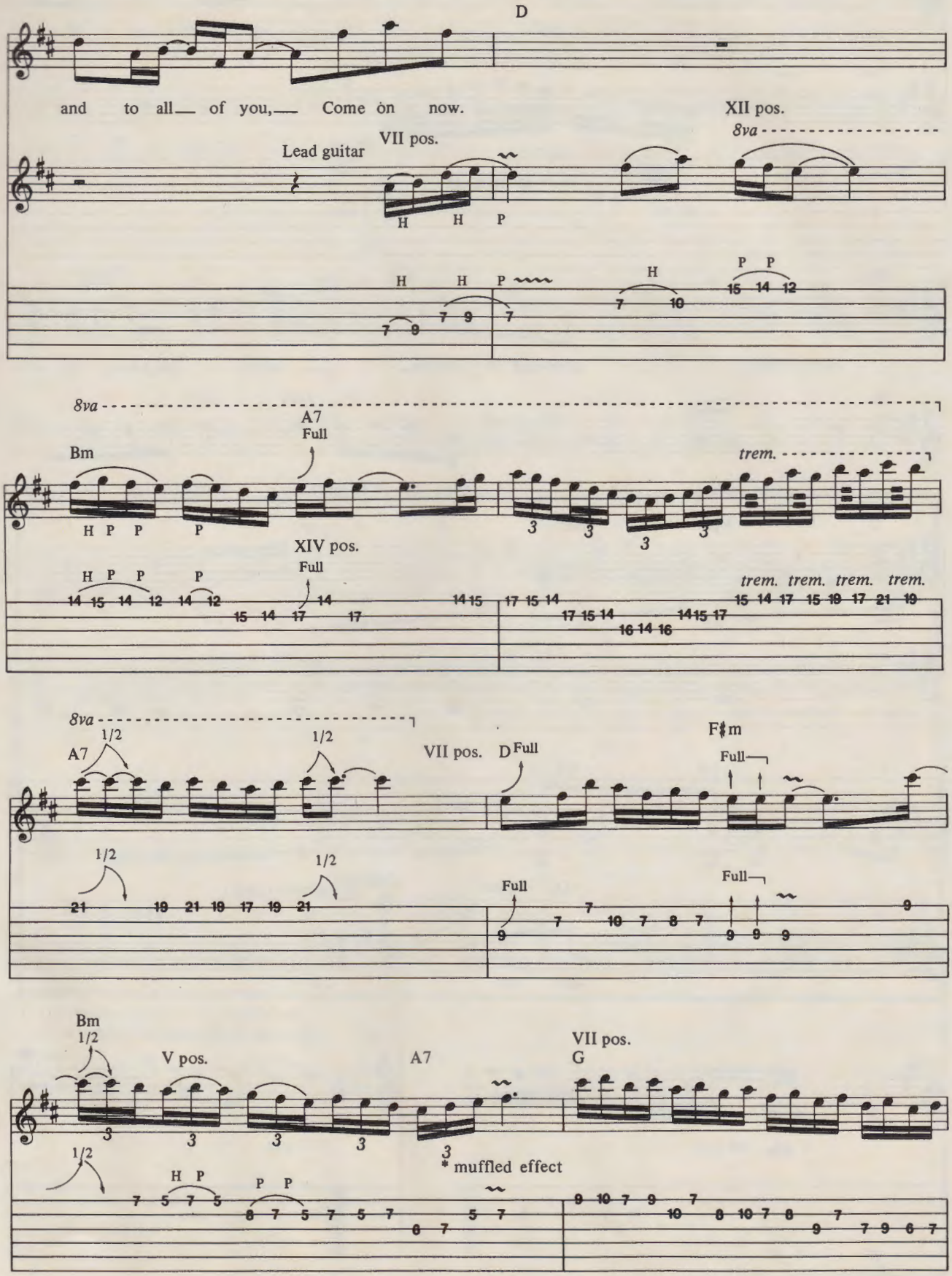
H P P

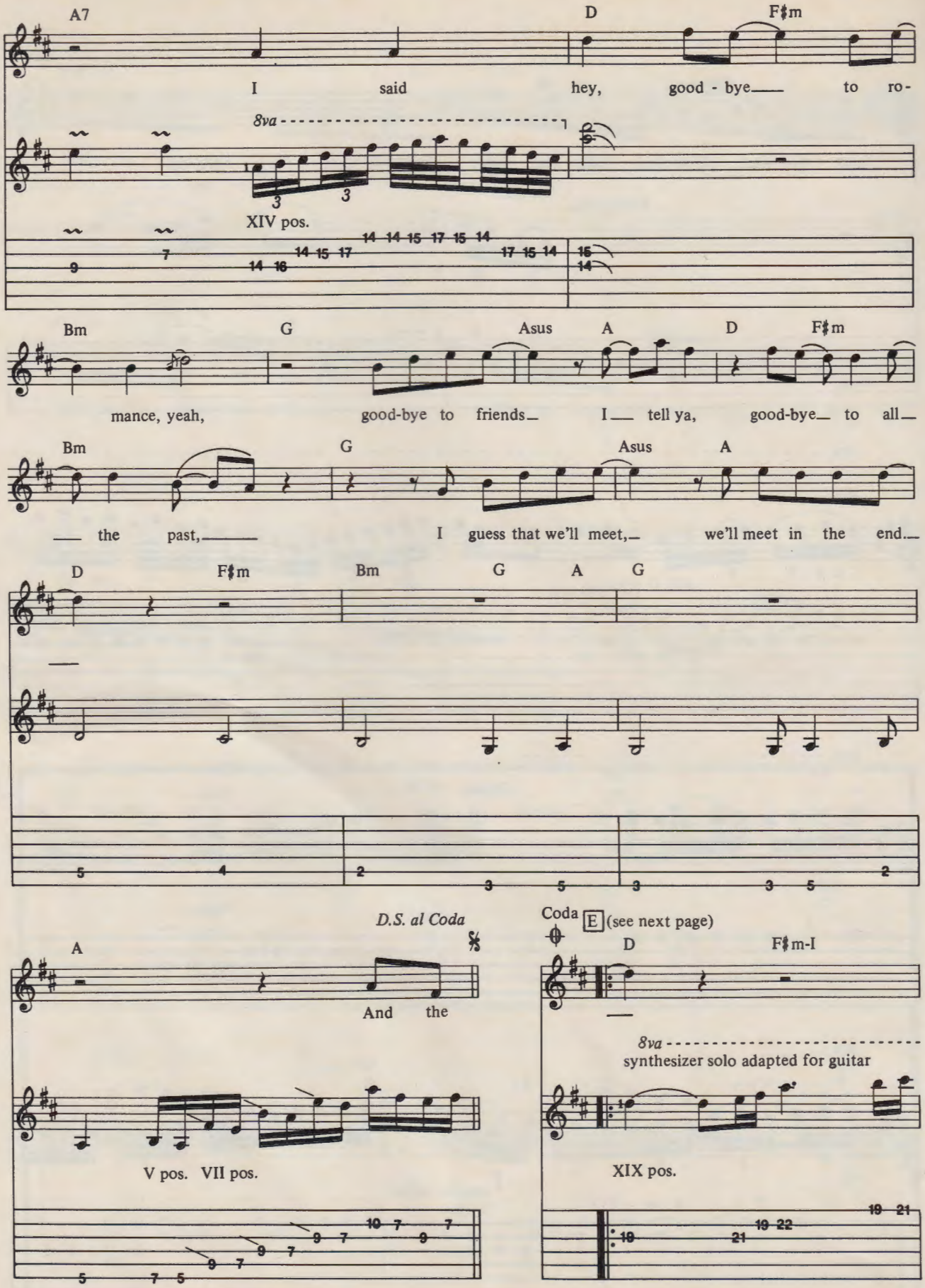

D
Em 7fr.
A 9fr.
feel the time is right al - though I know that you just might say to me,


D 10fr.
"What are you gon - na do'?
What are you gon - na do?"
But I


D
Em 7fr.
A 9fr.
D 10fr.
have to take this chance, good-bye to friends and to ro - mance
and to all of you,


D
Em 7fr.
A 9fr.
D 10fr.
H P


D
and to all of you, Come on now.
Lead guitar
VII pos.
XII pos.
8va
H H P
H H P
H
P P
Bm
A7
Full
trem.
H P P
P
XIV pos.
Full
trem. trem. trem. trem.
8va
A7
1/2
1/2
VII pos.
D Full
F♯m
Full
1/2
1/2
Full
Full
Bm
1/2
V pos.
A7
VII pos.
G
1/2
H P
P P
* muffled effect



* Lay right hand palm across strings near the bridge, for "muffled effect"

Repeat and fade

Bm 7fr. G 7fr. A6 5fr. A 5fr.

8va

E D F♯m-I Bm-I 7fr.

G 7fr. A6 5fr. A-I 5fr.

Ron Sobol

I've always known that musicians were just people who happened to play music. But as a journalist, I've rarely met the person behind the player. Even if I met a guitarist informally beforehand, there was always a distinct change in our relationship when we got down to the interview. Randy Rhoads was an exception.

He was always himself and never "The Musician." His joy and love for his family and his girl friend were not separate from his love of the guitar. They were one and the same. Randy never held back his thoughts and feelings, which is probably why he made such an immediate impact as a player. His joys, doubts, hopes, aspirations and his appreciation for life made him an extraordinary person to know. That he was willing to share this with the world made him an extraordinary guitarist.

John Stix

KEVIN DuBROW REMEMBERS RANDY RHOADS

By Kevin DuBrow as told to John Stix

I met Randy in 1975 when he was 19 years old. He had played with this gay singer in Hollywood named Smokey, but Quiet Riot was the first band he had done originals with. We had very high hopes and very high standards at the beginning. Our standards almost killed us a couple of times because we said we weren't going to do what everybody was doing. We would start with originals and go straight into recording, without playing the Top 40 clubs. As cocky as we were, we were in for a very fast and very rude awakening.

The first year together we went through some big changes. At the beginning we would all chip in some money and get a place to rehearse. Then the money ran out and nobody had day jobs. Randy didn't start teaching guitar until the middle of 1976.

We only had so much original material, so we had to do cover tunes to fill out the set. Randy was into Alice Cooper. You can hear it in **Diary of a Madman.** A lot of his weird stuff, oddly enough, was derived from Alice Cooper as well as classical influences. We had this thing where,if we were going to cover a tune, we wanted to make it a Quiet Riot arrangement. The first one we did was *Talk Talk,* by the Music Machine. That was Randy's idea. I have a rehearsal tape of it at home somewhere. He did a great solo on that one. Then we got to the point where our management didn't think we could write songs and told us to do cover tunes. The crowds used to go wild over *Glad All Over,* and we recorded it on **Quiet Riot 1.**

Randy didn't always sound the way he did with Ozzy. When I first heard him play, he reminded me a lot of Mick Ronson. There was some melody with a lot of noises, toggle switch and pick sliding things. The scale oriented lines he didn't get into at all until he got the **Sunburst Finish** album by Bebop Deluxe. That album immediately changed his style. He liked Bill Nelson a lot. I've never seen him mention it in any interviews. There was a song on that album, *Strangers in the Night,* and Randy really liked the lead on that one. Bill Nelson's influence was so heavy and immediate that I remember we got into an argument about it, because I thought his playing was becoming overly melodic without the nasty side. With Ozzy he put it all together.

Randy was dedicated, but as far as being a guitar player, he got more and more dedicated when he started teaching. He used to say that the great thing about teaching for him was that kids would come to him with questions and sometimes he didn't know the answers. He didn't want to ever feel that he didn't know what to tell them, so he wanted to be completely prepared. That kept him on his toes at all times. Another interesting thing is if he didn't know the answer he would find out within a day. I remember he started to take classical lessons in Los Angeles and only got three or four months into it before he quit. He felt he wanted to learn the theory behind it before he started taking a lot of lessons.

Randy was never particularly a guitar fanatic. When we first started playing together he was using a black Les Paul S.G. that would never stay in tune and was constantly breaking strings. I remember him saying that he didn't want to use Marshall amps, Les Paul guitars or an Echo Plex. He thought the Marshalls were a headache and the Les Pauls too heavy. It was also hard to get up high on the neck compared to the cutaways on the S.G. One time he went to the Guitar Center in L.A. and saw that white Les Paul. He said it was nice but not for him. Rehearsals went on for a week longer and he was still breaking strings every day on the S.G. I got our manager to go out and buy that damn guitar. We put it on the bed in our manager's bedroom and brought Randy in. It was my idea for him to put his name on it. He did it at a trophy shop about a year after we got him the guitar. He also put on a different plate around the toggle switch and a bell-shaped plate above the nut.

Originally, Randy was playing with light gauge strings and he had such a heavy left hand vibrato that the strings wouldn't stay in tune for love or money. And whenever a guitar player goes out of tune, it's up to the singer to talk to the crowd while they're tuning up. I finally said to Randy, 'Get some heavier strings. I can't keep talking like this!' He went to .010's and that solved the problem.

That white Les Paul became his favorite to play. It's funny because he was so against it originally. At first he didn't like it because it was so heavy. Then when he had those guitars made, they had to go to a lot of trouble to get that heavy wood. The polka dot guitar was an idea that he used in Quiet Riot. He used to wear a polka dot vest on stage along with a matching tie. If you notice, the inlays on the fretboards were bowties. Right after he got that guitar he left with Ozzy. Ozzy didn't like the polka dot outfit. But I think on the back of the live *Crowly* single he is still wearing the polka dot vest.

One of Randy's last guitars was the Gibson Black Beauty. He was having trouble on the tour getting used to the middle pickup. It was in the way of where his pick hit. Because he liked Glen Buxton of Alice Cooper so much, he picked up a white three pickup S.G. as well.

Randy never used Marshalls throughout all of Quiet Riot. He had a Peavey Standard head with an Ampeg ported bottom with four Altecs in it. As a matter of fact he liked the sound of that Ampeg cabinet better than the sound of the Marshalls he used with Ozzy, because it was ported. The Ampeg was one and a half times the size of a Marshall cabinet and that sucker was loud. Randy's mom still has it. We used that cabinet of Randy's on *Love Is a Bitch* from the **Metal Health** album.

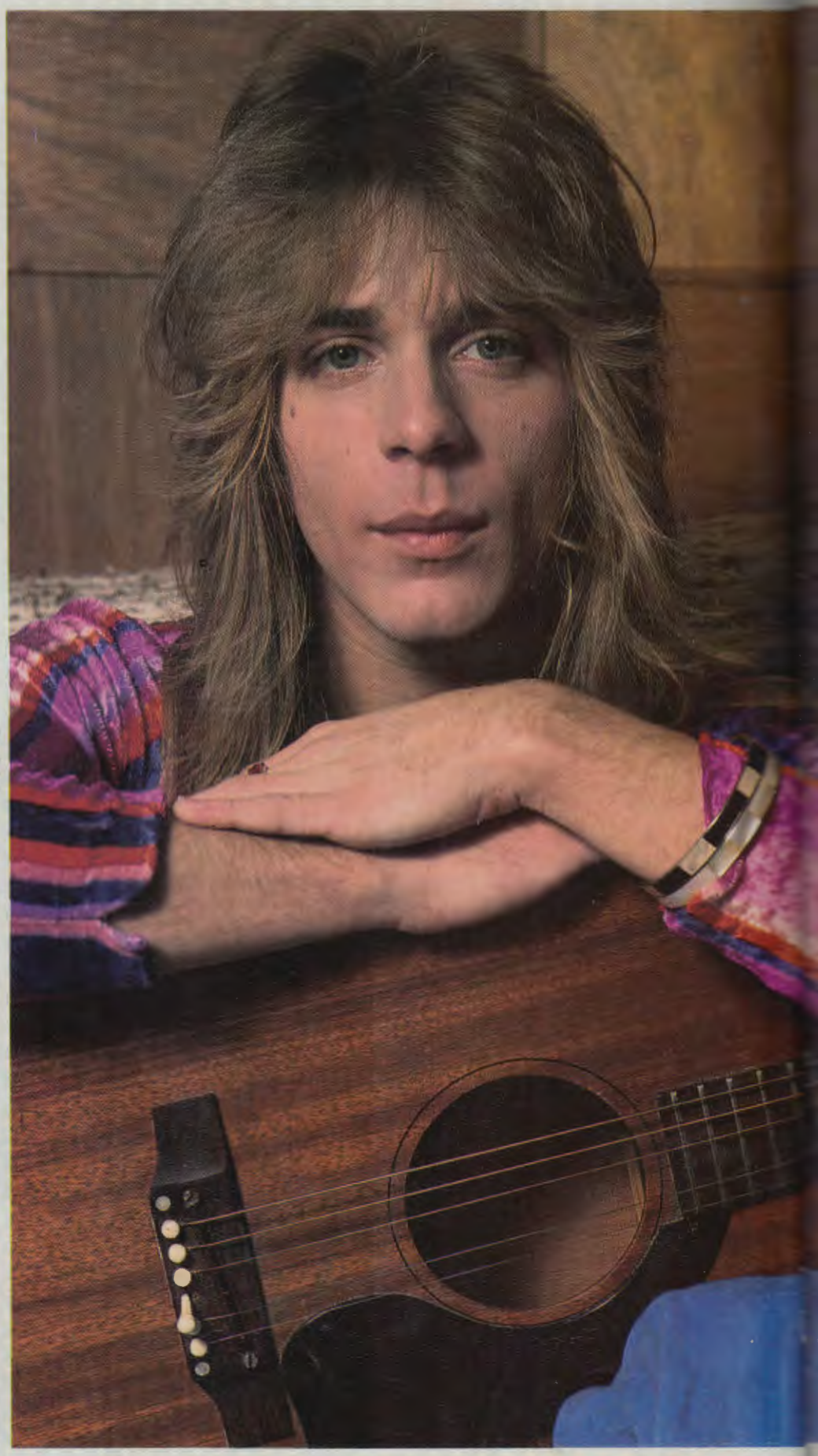
Randy was quoted as saying that the band he left wouldn't have made it. He's right, that band wouldn't have made it. It was not the right combination. The drummer was wrong, and because of the drummer or any one person in a band, that will hold you back. We had slagged together in one direction for so long that we needed a break. Randy had gotten a call about Ozzy's auditions right before the last Quiet Riot gig. He figured that Ozzy was a flake and nothing would come of it. Then after a particularly bad rehearsal, he got called again and went down to some recording studio. I think it was in Malibu. He played through a Fender Princeton amp and the

next day he told me he got the gig. To be honest he waited for two months to hear from Ozzy. He got the call just before Thanksgiving and went off to England.

To this day, he never quit Quiet Riot. He was so non-committal.I said, 'So is the band broken up?' He said, 'No, I have to talk to you about it.' Obviously the band was broken up, but he was talking to me and he had a way of saying things the way people wanted to hear them, depending on who he was talking to. It's not that he was two faced, but he wanted everybody to be happy.

He would come off to me that it was not a happening thing to be with Ozzy. If he raved about how good it was he knew that he would make me feel bad and left behind. Here we had worked together for five years and I felt that a lot of my work was going down the toilet, and he didn't want to rub it in. We'd been friends too long. He would say Ozzy is flaky and that he didn't know about the album. He told me I probably wouldn't like it and that he didn't know how it would do.

Ron Sobol



Of the two albums **Blizzard** and **Diary,** he much preferred **Blizzard.** The thing about that album you have to keep in mind is that all those riffs were things that had accumulated in Quiet Riot that we never used. So when it came time to throw out jam licks in rehearsal, he had a backlog of stuff. It was easy for him to play things that had been thought out for years, even though they were parts and not songs. When it came time to do **Diary of a Madman** he had pretty much used up his backlog of riffs. I can hear four things on **Diary** and know where they came from. *You Can't Kill Rock and Roll* was part of a song called *Drive Me Crazy* on **Quiet Riot II.** Part of *S.A.T.O.* was called *We've Got Magic,* which was also on that album. The beginning of *Believer* came from Randy hearing a live tape of Quiet Riot doing *Slick Black Cadillac.* We used to have this long intro on it which we don't do anymore. Part of that became the opening to *Believer.* He may have used up his backlog of jam stuff but I know he was proud of the song *Diary.* He also thought *Over the Mountain* was a great heavy metal song. I never agreed with him. But we didn't agree on a lot of things. That's why we were good friends.

This might sound pompous of me to say, but he once told me when he was doing the **Blizzard** album, that I was his best critic for his guitar playing, because I was the one who listened the closest and probably influenced the rock side of him more than anybody else. But this was because I loved his playing so much.

One reason Randy didn't like his playing that much on **Diary** was because he didn't like recording where he did the lead solos in the control room. On **Blizzard** he liked it because they set up speakers for him and he did the dubs listening to the tracks. He felt that **Diary** was too much of a studio-type album and didn't have the live feel that **Blizzard** did. My favorite playing of Randy's with Ozzy is on the live King Biscuit radio show, in particular the live version of *I Don't Know.* The playing on the two Ozzy albums leaves me as dry as the playing on the two Quiet Riot albums. I'd heard him do all that stuff before. He was always so much better live.

I remember one morning taking him to a car stereo place. On the way I played him the live tape from King Biscuit. I told him his best solo was on the song *Children of the Grave,* the Black Sabbath song! He said it was just Chuck Berry riffs. I said no, you don't remember. I played it for him and he said I was right, it was good. He didn't remember playing that well.

Randy used to say it was fun to play the big stadiums but touring was not as great as you may think it is. I used to come back with, 'But you get to play every night!' He would still hem and haw about it. He said it would be a lot more fun if it was his own band. He used to call Ozzy's stuff "Doom Music." One thing he used to say about Ozzy, which I thought was ridiculuous, was that he felt it was like playing in Kiss. A lot of times when he did a solo guitar segment, he would just play as fast as he could because that's all he thought the kids would appreciate. I've got four to five hours of Quiet Riot on videotape, and I've got a Randy Rhoads solo spot which

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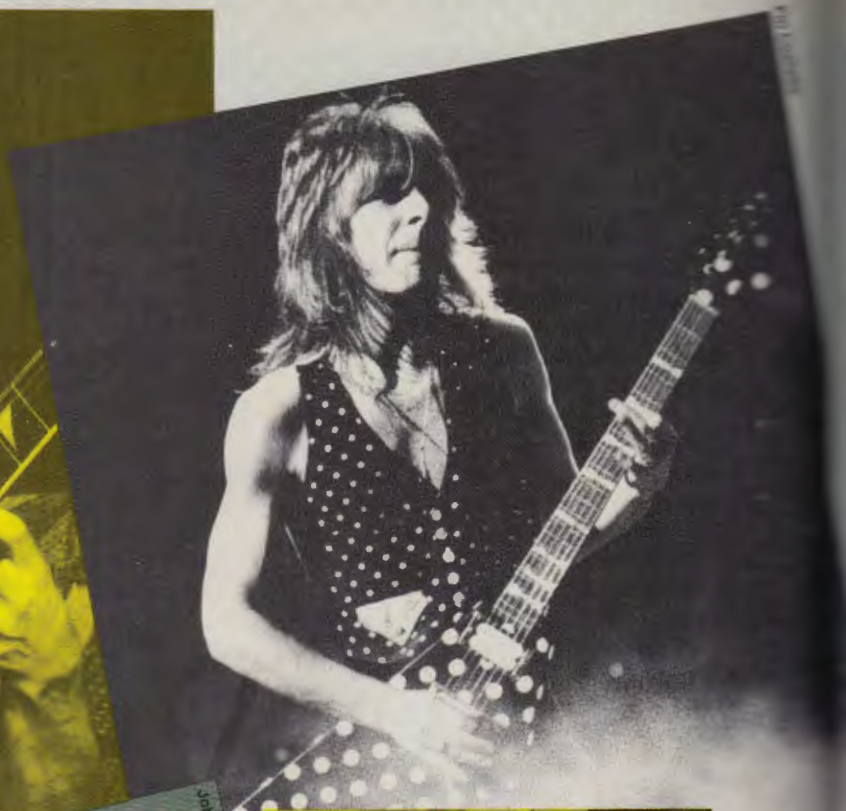
Neil Zlozower



John Stix

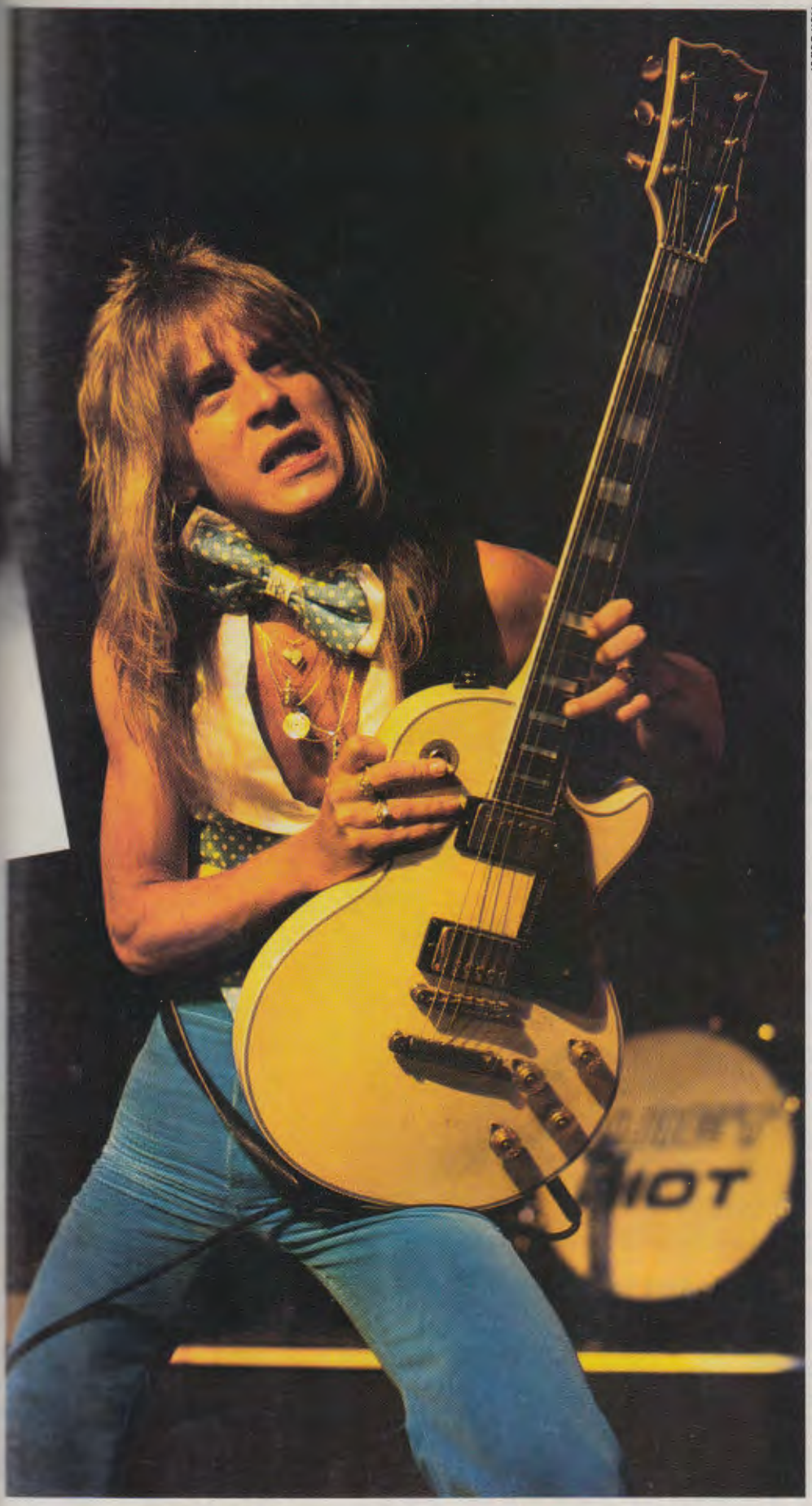
is phenomenal. It's so much better than anything he did with Ozzy. The funny thing about the solo he did with Quiet Riot was that the song he did it on, *Laughing Gas,* was the closest thing to what Ozzy and Quiet Riot would do today. It's a real heavy metal song. The solo had parts of *Goodbye to Romance* in it. He had taken so much of his guitar solo from Quiet Riot and made it into songs for Ozzy, that he didn't have a lot of his solo left. He just went out and did flash.

Randy never liked to be a poser. You had to drag him by the arm to get him to Hollywood. I don't think he liked dealing with those kinds of people because they dealt more with his image than with him as a guitar player. He was conscious of that. But if you did get a couple of drinks into him, he was crazy.

His attitude changed after winning the Best New Guitarist Award in Guitar Player Magazine. He started to rethink that flashpot-type guitar playing. He started to think that maybe they *are* listening. He talked to you, and you changed his mind on a lot of things. You made him realize that other musicians were not as dedicated as he was. He stopped drinking and started bearing down on his practice even more.

On that last tour, he was practicing constantly on the road. I heard it from both him and Rudy. He would go into every city they stopped at, looking for a classical guitar teacher. One time he was better than the teacher and wound up giving her a lesson. He payed for it too!

The Monday of the week he was killed, we spoke on the phone about a lot of things. He was having problems with Ozzy wanting him to play the Black Sabbath stuff. Ozzy never mentioned to the press about Randy not wanting to do that album. Randy was saying that after the **Diary** tour he was going to quit rock 'n' roll for a year and go back to school. He wanted to get his degree in music.



Ron Sobol

I told him he was a total idiot. You're the best guitar player I've heard in my life, but rock 'n' roll is a funny thing and you'd better strike while it's hot because they'll forget you. He said, 'I've gotta do what I've got to do.' I thought he was a moron for taking a year off, because I thought that the two of us could be playing together again during that time. I was very self-centered when it came to Randy. I always did everything centered around him playing with me again.

We did a reunion in April 1980 at the Starwood in Los Angeles. He came back the day before the gig and we rehearsed. He was supposed to come back for a few days, but Ozzy had to cut a B-side for the single. It turned out to be *No Bone Movies*. What they recorded that didn't make it on the record was a song called *Looking at You Looking at Me*, which was a Quiet Riot song called *Kiss of Death*. But he came back and did that reunion. That's what I mean, he never said he quit.

He was very wide-eyed about a lot of things. That was one of his beauties. I look back on a lot of his attitudes for my own inspiration and discipline. I got into this business seriously only because he wanted me to play with him.

I don't think Randy's playing ever peaked. Every time it seemed it did, he went further. He had a love/hate affair with his guitar. Sometimes he would play it all the time, saying it's the greatest in the world. Other times it would look at him as if it had eyes and he didn't want to get near it, because he didn't feel he was getting out of it what he wanted. ■

"There's no reason for a guitarist to have a big ego. You should love the instrument more than wanting to be a rock star."

Randy Rhoads

The fall of Southern Rock? That's easy. Blame it on the synthesizer. Blame it on disco. Blame it on the Bossanova. Better yet, blame it on Jimmy Carter. If the notion of Southern Rock reached a kind of public relations apex during the Carter campaign, while Jimmy quoted Dylan and dined with Phil Walden and stomped through New Hampshire with lust in his heart and Duane Allman on the cassette recorder, its image, by the time Carter and clan left the oval office in a shambles to hie-tail it back to the peanut farm in Plains, was lower than it had been since the Civil War.

Tell it to Molly Hatchet, however, Charlie Daniels, the Outlaws. They still stomp the Southland with straw in their beards and a yodel on their lips. 38 Special saw the change coming long before the Hostage Crisis. "After our second album we made a conscious decision," guitarist Jeff Carlisi says. "We just didn't see the point of recycling the same southern themes that had been done by the best. The change started on **Rocking into the Night. Wild-Eyed Southern Boys** was our first major success, which told us we were doing something right.

"Today you've got two groups," he continues, "one that looks down on southern rock as an ignorant form of music, about snakes and swamps and whiskey, and another group that still wants southern rock because they remember it the way it was. A lot of people say to us, you guys aren't from the south anymore. But we still live in Florida. No, we don't do cliche southern music—but the whole southern music thing wasn't the songs so much as the whole attitude that made it special, the conviction and the power and the way the bands approach the music. In changing our music and putting in more romance, a pinch or two of pop, we still didn't lose that southern attitude, the raw edge, the old blues roots we've always had. So now we're having people come up to us saying, 'you guys are creating the New southern music.'"

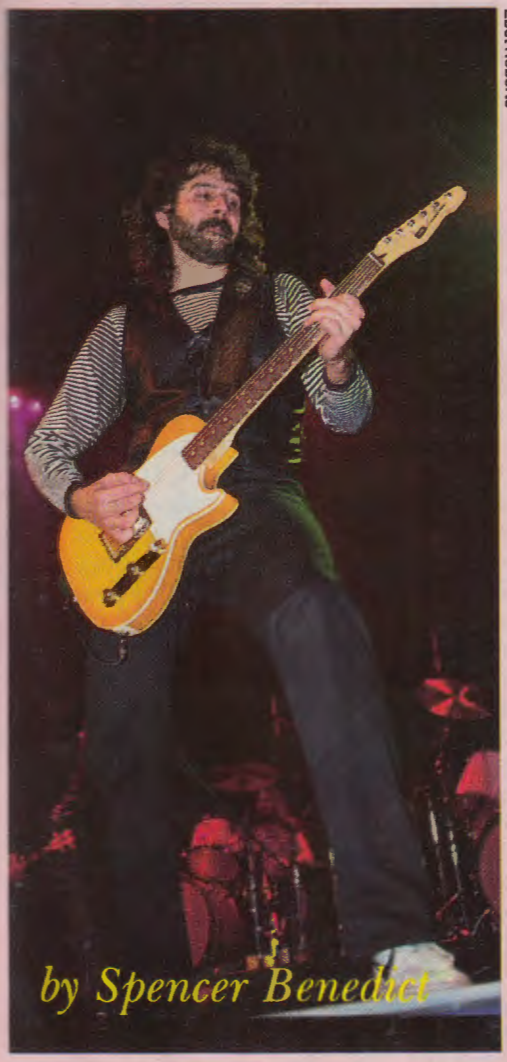
If that's true it's because Carlisi and cronies were there when it all started. "The Allman Brothers were put together while I was growing up

JEFF CARLISI/38 SPECIAL:

REMEMBERING SOUTHERN ROCK

in Jacksonville, and they used to play every Sunday up at the top of the street from my house at this little place out in the woods called the Forest Inn," Jeff recalls. "All of us used to go and sit there four feet away from Duane and Dickie and watch them play all day Sunday.

Ebet Roberts



Ebet Roberts

by Spencer Benedict

Duane had such a magic about his presence; we all picked up a lot from him. If anybody could have seen Duane play, that was the real spirit of what southern music should be. I always felt with the Allmans that after Duane was gone it was going to be downhill from there."

For 38 Special all the vital signs are still pointing toward the top. The new album, **Tour De Force,** is riding high on the charts, complete with a pair of hit singles, *If I'd Been the One* and *Back Where You Belong.* The *Back Where You Belong* video finds 38 Special emerging as comic actors, of a sort, in a showcase directed by Gary Weis, who directed The Rutles. And the road is stacked with dates through August.

"It takes about five to six weeks to feel comfortable performing again," says Jeff. "We get a little bit lazy when we're not on the road. Living in the studio for three to five months you get wrapped up in that specific project and you become maybe a bit more of a technically oriented player, thinking of arrangements and working on sounds. Sometimes you lose a bit of that spontaneity that makes you a guitar player. You can get frustrated in the studio; you begin trying too hard. The road loosens you up and gives you a better attitude."

In the studio Carlisi lives the music night and day. "I bring tapes home with me. Even if I'm not playing, I just listen to what we've done, hear things in my head, and then I may try and interpret them on guitar. A lot of my solos are structured, melodic solos. So I have to live the concept of the song. When it's time for me to solo, I'm the vocalist at that point and that guitar solo has to be the vocal, or else why do it? So whatever you have to do to make your personality come out in your playing, that's what you do."

"The hard part is to interpret it so that it sounds believable, not that you just simply went and found notes of the melody and played those notes. You have to perform it. It's the same thing with the vocal track. You may know the melody and the words and hit the right notes, but if you don't perform it and make it sound believable then it's not worth anything."

Carlisi's guitar counterpart, Don Barnes, has the opposite approach to soloing, guitaring in general. "He's more of a blues player," says Jeff. "He has an aggressive, stinging style which lends itself more to just on the spot going for it. Our styles complement each other. Both of us grew up listening to Clapton, Leslie West, Hendrix; Jerry Reed has been a big influence on us." One of Carlisi's special favorites is Brian May. "He has such a great sense of melody. I admire Neal Schon, too, because he's living and breathing guitar every second of the day. He's constantly looking for different avenues to explore on his instrument." Foreigner's Mick Jones also rates highly with Jeff. "If you listen to his records, the guitar parts he invents make so much sense and they're so important to the song. To me that's more important than being able to create some bizarre solo. You should lend your style to the music and make it something special, because there are a lot of guitar players who are technically very good. I meet 17-year old kids every day on the road who can play circles around me, as far as speed, but that's not where it's at."

For Jeff Carlisi, style is mostly a mental thing. "The way your mind interprets the music; that's where the art comes into it, and then making your fingers interpret what you hear in your head. I feel right now I have the technical ability to do that; whether I'm better now than I was three years ago, I can't say. You may have done a guitar solo three years ago that had an element of magic in there that doesn't really relate to how good you are technically but only as to how you interpreted something at that time. The solo might be an all-time classic, but it doesn't mean you were better three years ago."

Some of Carlisi's all-time classic solos *(Fantasy Girl, Caught Up in You, Hold on Loosely)* were played on a 1968 Les Paul Gold Top Deluxe. "You don't see too many people use those guitars because everybody wants to go for real hot pickups and power," says Jeff. "I don't remember how I got it, whether I bought it or traded for it, but it was my main sound for a while. I ran it through a 10-band graphic equalizer just to

get some different frequencies that the pickups were lacking. I was so obsessed with the different types of sounds you could get just by changing the equalization side of the board. I could hear myself through the speaker. It's very different when you get the sound changed as it's coming through your amplifier than it is electronically after the fact. It's funny, because Don and I had both been purists who came from the school of thought where you just plug into the amp and turn it up as loud as it'll go and play. Now here I am, a few years later, with two pedals, a Boss Chorus and a Boss Delay in this makeshift wooden box."

"I've also got an old 1959 Les Paul and I picked up another Gold Top. This year I tried it through the Marshalls with a pedal called the Tube Screamer. It had a real neat sound to it, because I didn't want to use it like an overdrive effect. I just wanted to get a little more harmonics out of that guitar. I used it a good bit on the new album. I experimented a lot more on this album with different sounds and different guitars. The intro to *See Me in Your Eyes* was a Strat direct through the board with a harmonizer and some delay on it. That had a real cool Hendrix sound to it."

Carlisi's stage guitar was built for him by an Atlanta luthier named Jay Ryhne. "Basically it's a Gibson Explorer, all maple. I've had it for eight years, so it's pretty well broken in by now." 38 Special also endorse a guitar made by Strings and Things, called The Bluesmaster. "They take a Telecaster body," Jeff explains, "one of these replacement bodies that a lot of different companies make, and they take a Les Paul over the top of it and trace it out so that what happens is, the top part single cutaway is like a Les Paul and the back part is like a Telecaster. They had to make the neck a little bit bigger for me than the standard Fender neck, because I like more of a Gibson feel in the fingerboard and a fatter neck."

Custom-designed guitars, like posh hotel suites and low, gleaming, streamlined buses, are just a few of the perks of headliner-status rock 'n' roll. But there's something you have to give up, too. Carlisi pines for the old licks he played when he was 17. The only times he can get back to them, these days, is during soundchecks, or at home, noodling around. "I just like to plug up the Rockman and play along with the songs on the radio," he said. "Whatever song comes on I just try to figure out the key real quick. It helps loosen you up when you play something that isn't part of your act." At soundcheck the band might gear up an old Cream tune from the first album, a jazz version of *When the Saints Go Marching In*. "It gives you the opportunity to cut loose and not have to worry about the songs you do in your show," Jeff says. "It's like in the old days before you really had a career, before this band, you used to have jam sessions with friends. You'd get together in the afternoon and most of the night and just play, nobody worrying that you had to play tight, or had to do a show, or look like a circus clown. You played just for the sake of playing, but you can't do that anymore. You just don't have the time." ■

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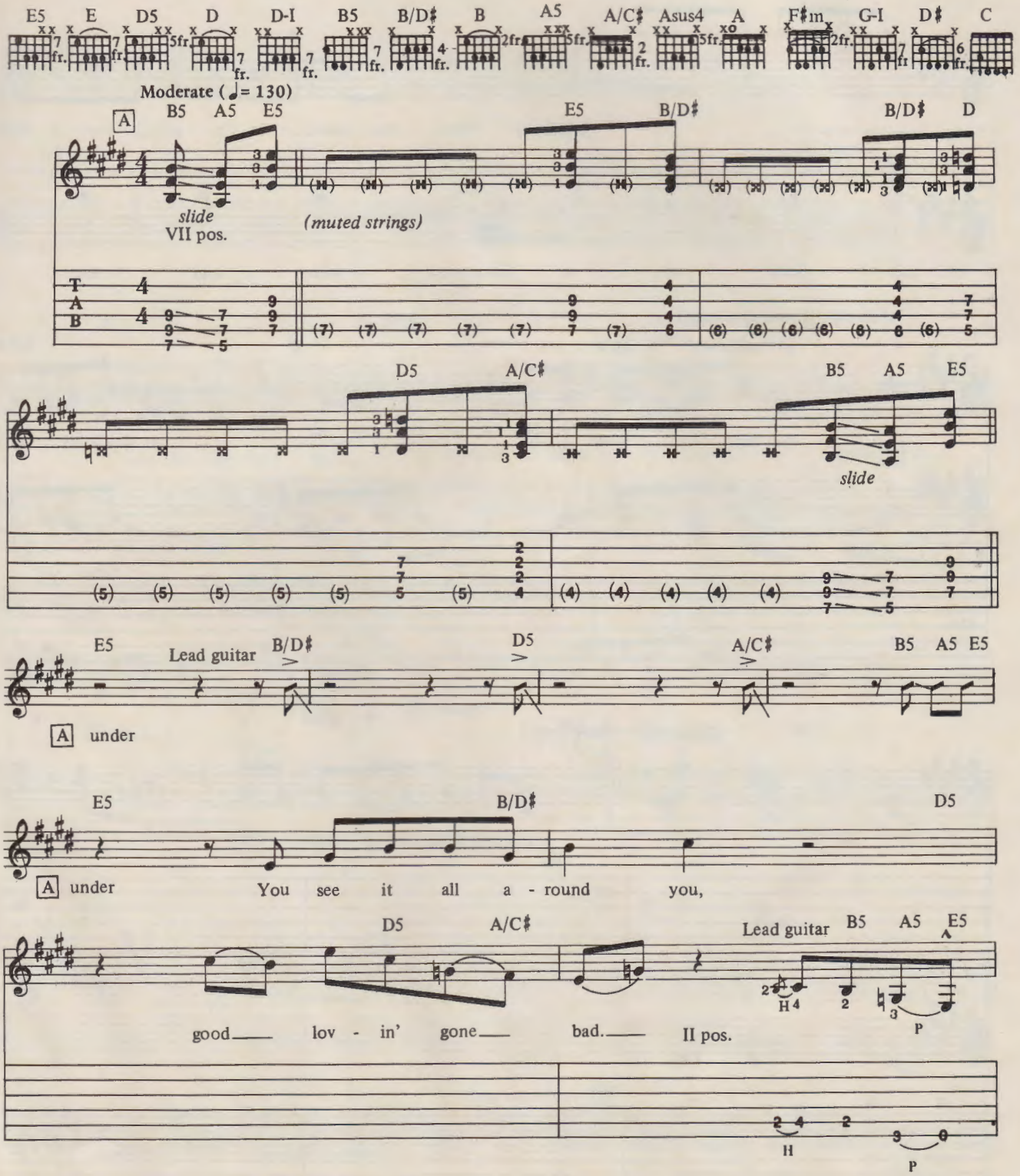
Tablature Explanation see pg. 38

HOLD ON LOOSELY

As recorded by 38 Special

(From the album WILD-EYED SOUTHERN BOYS/A&M SP4835

Words and Music by
Don Barnes, Jeff Carlisi
and Jim Peterik



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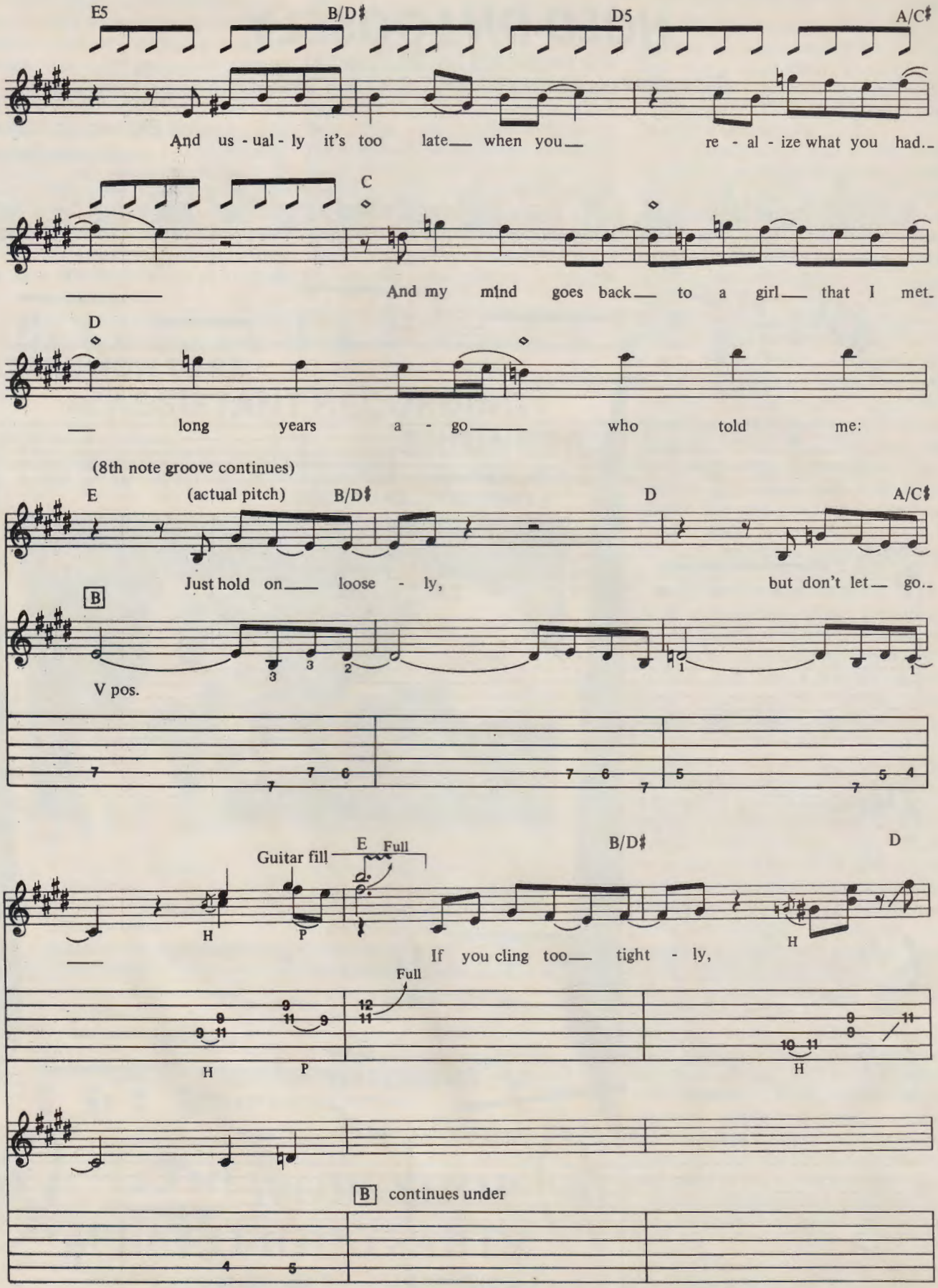
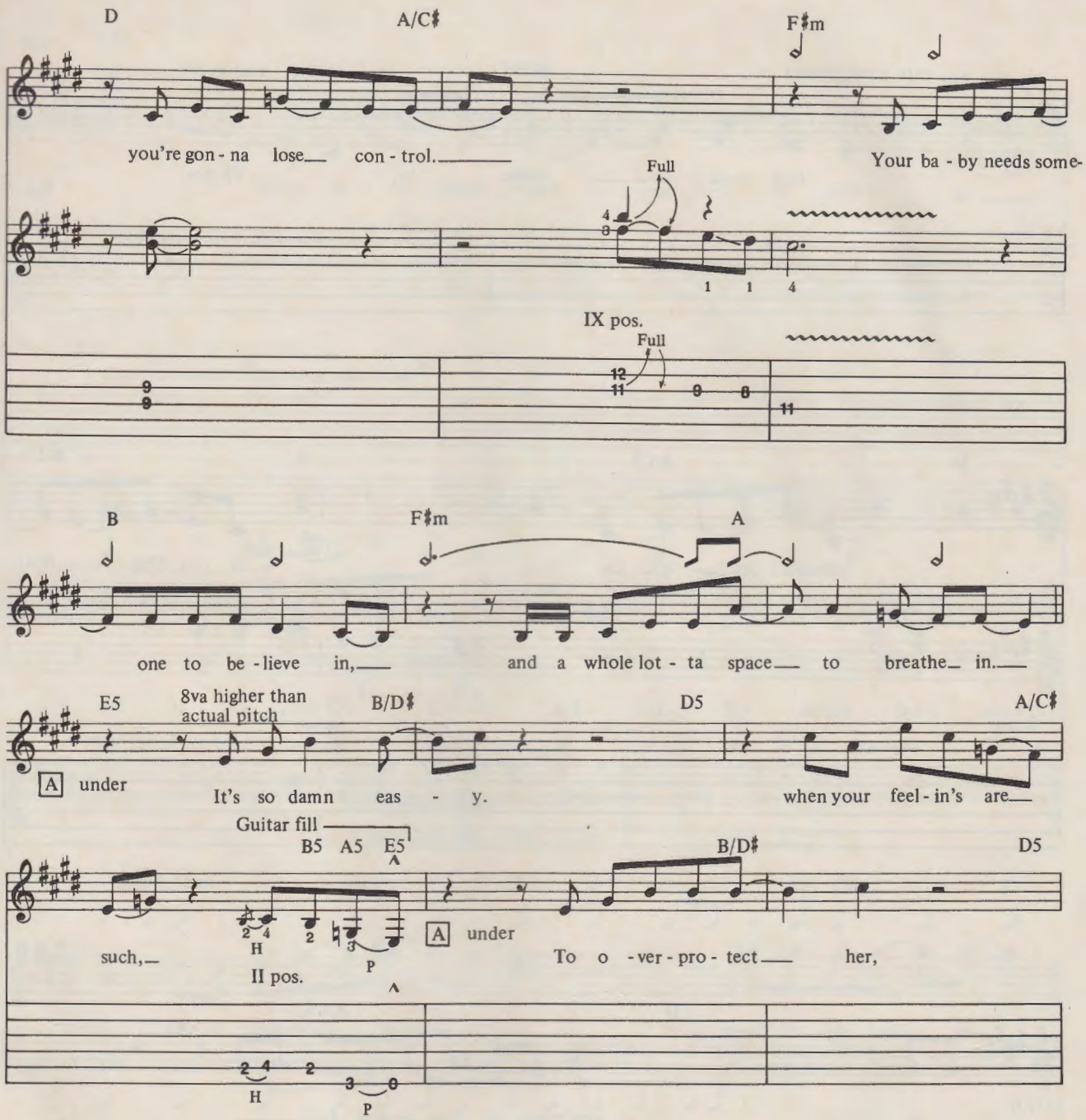
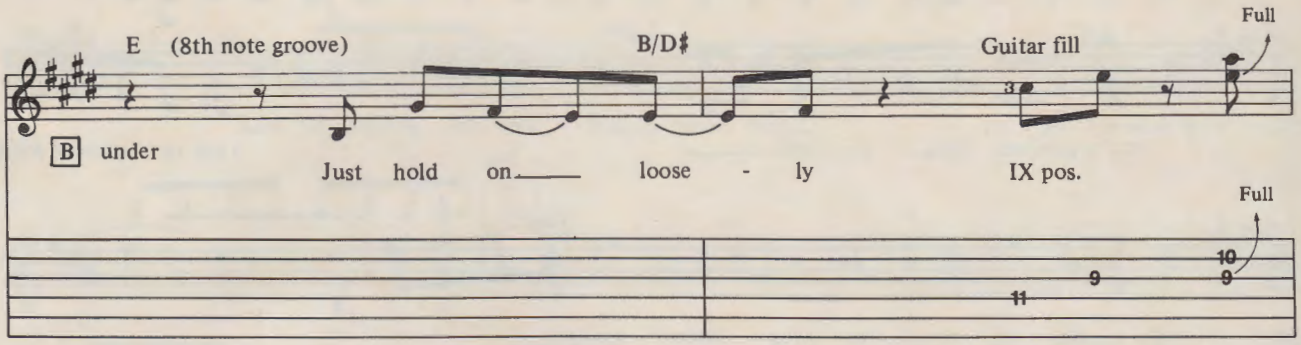
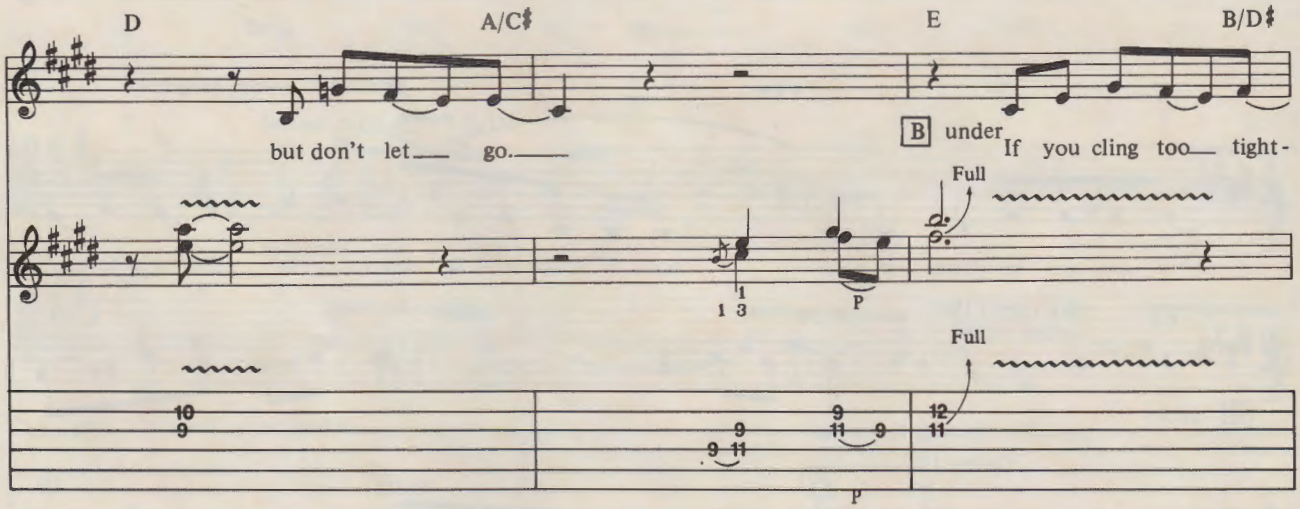

E5
B/D♯
D5
A/C♯
And us - ual - ly it's too late when you re - al - ize what you had.
C
And my mind goes back to a girl that I met.
D
long years a - go who told me:
(8th note groove continues)
E
(actual pitch)
B/D♯
D
A/C♯
Just hold on loose - ly, but don't let go.
B
V pos.
Guitar fill
E
Full
B/D♯
D
If you cling too tight - ly,
Full
H
P
H
H
P
H
B continues under


D
A/C♯
F♯m
you're gon - na lose con - trol.
Your ba - by needs some-
Full
IX pos.
Full
B
F♯m
A
one to be - lieve in,
and a whole lot - ta space to breathe in.
E5
8va higher than actual pitch
B/D♯
D5
A/C♯
A under
It's so damn eas - y.
when your feel - in's are
Guitar fill
B5 A5 E5
B/D♯
D5
such,
H
P
II pos.
A under
To o - ver - pro - tect her,
A/C♯
C
to love her too much.
And my mind goes back
C
D
to a girl that I met long years a - go who told me:


E (8th note groove)
B/D♯
Guitar fill
Full
B under
Just hold on loose - ly
IX pos.
Full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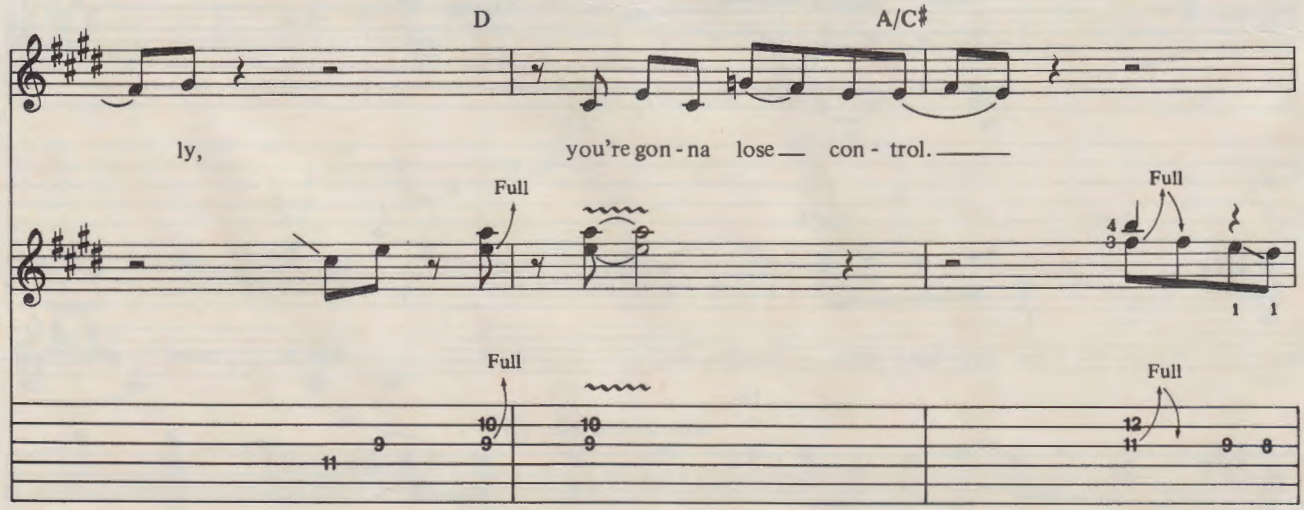
but don't let go.
B under
If you cling too tight-
Full
P
Full
P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you're gon - na lose con - trol.
Full
Full
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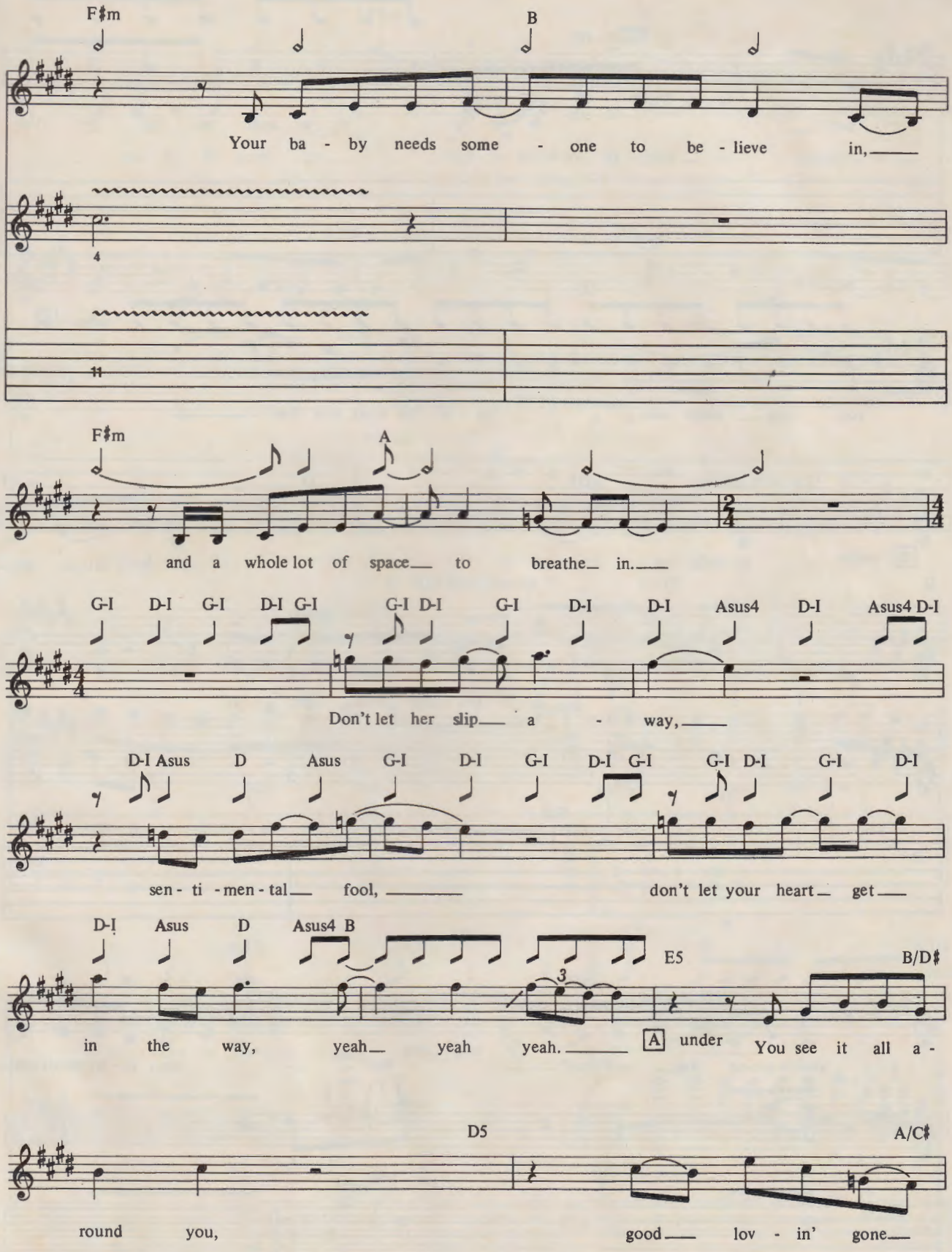
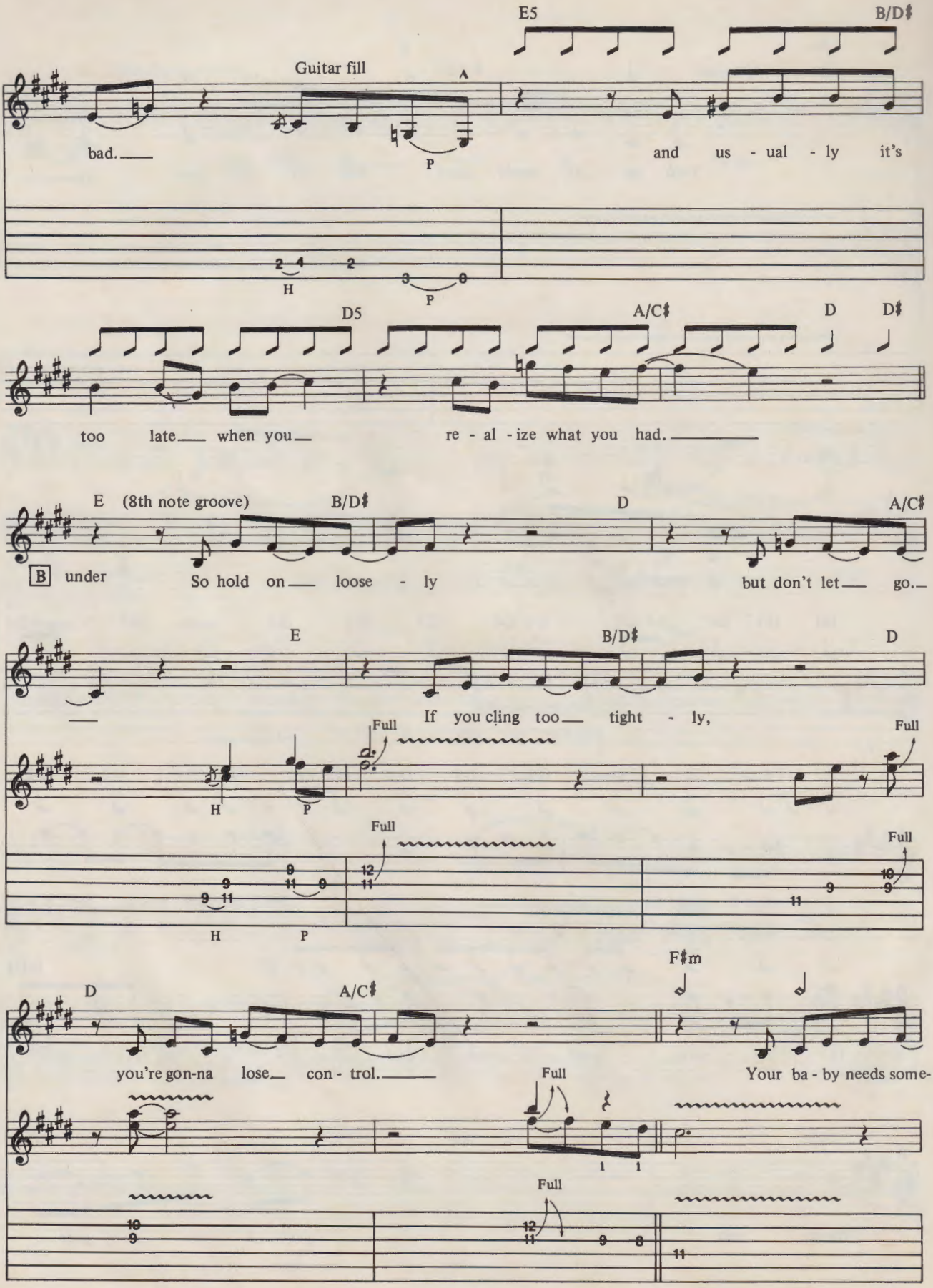
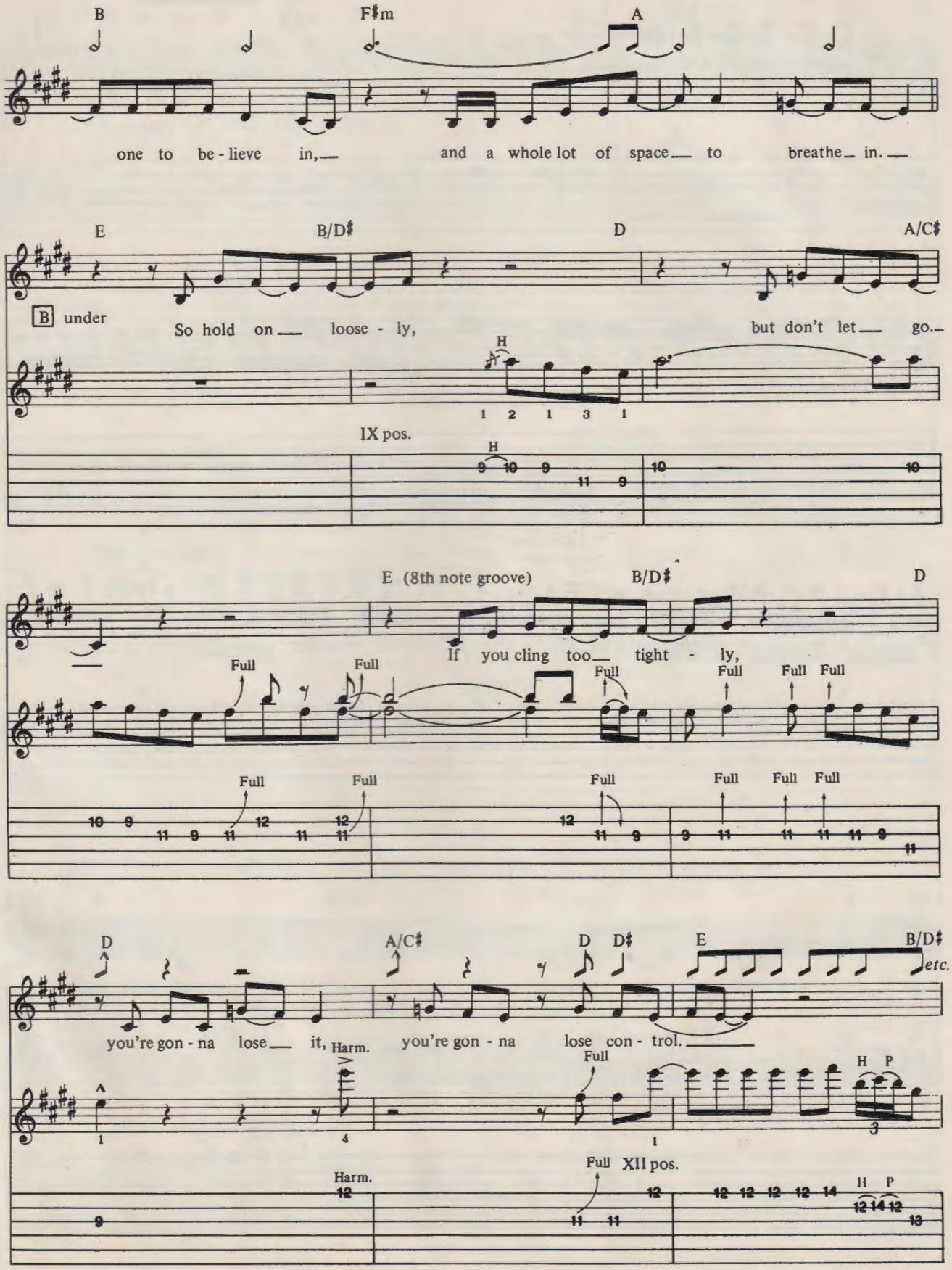
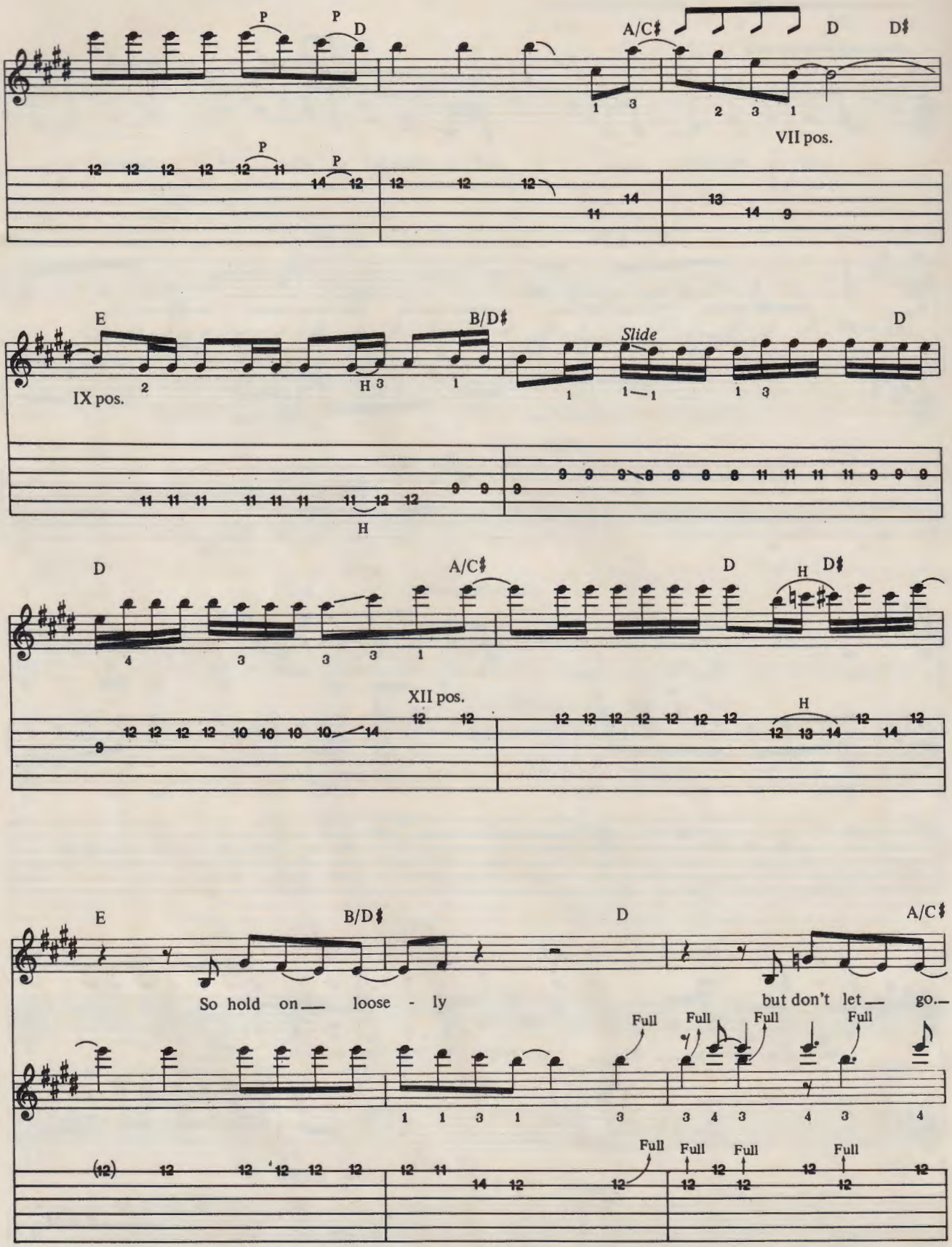
Full


F♯m
B
Your ba - by needs some - one to be - lieve in,
F♯m
A
and a whole lot of space to breathe in.
G-I D-I G-I D-I G-I G-I D-I G-I D-I D-I Asus4 D-I Asus4 D-I
Don't let her slip a - way,
D-I Asus D Asus G-I D-I G-I D-I G-I G-I D-I G-I D-I
sen - ti - men - tal fool, don't let your heart get
D-I Asus D Asus4 B E5 B/D♯
in the way, yeah yeah yeah. A under You see it all a -
D5 A/C♯
round you, good lov - in' gone


E5
B/D♯
Guitar fill
bad.
and us - ual - ly it's
D5
A/C♯
D
D♯
too late when you
re - al - ize what you had.
E (8th note groove)
B/D♯
D
A/C♯
B under
So hold on loose - ly
but don't let go.
E
B/D♯
D
If you cling too tight - ly,
Full
D
A/C♯
F♯m
you're gon-na lose con - trol.
Your ba - by needs some-


B
F♯m
A
one to be - lieve in,
and a whole lot of space
to breathe in.
E
B/D♯
D
A/C♯
B under
So hold on
loose - ly,
but don't let
go.
H
1 2 1 3 1
IX pos.
H
E (8th note groove)
B/D♯
D
If you cling too
tight - ly,
Full
D
A/C♯
D
D♯
E
B/D♯
etc.
you're gon - na lose
it,
Harm.
you're gon - na lose con - trol.
Full
H P
Full XII pos.
Harm.
H P


P
P
D
A/C♯
D
D♯
VII pos.
E
B/D♯
Slide
D
IX pos.
H
D
A/C♯
D
H
D♯
XII pos.
H
E
B/D♯
D
A/C♯
So hold on loose - ly
but don't let go.
Full
Full
Full
Full
Full
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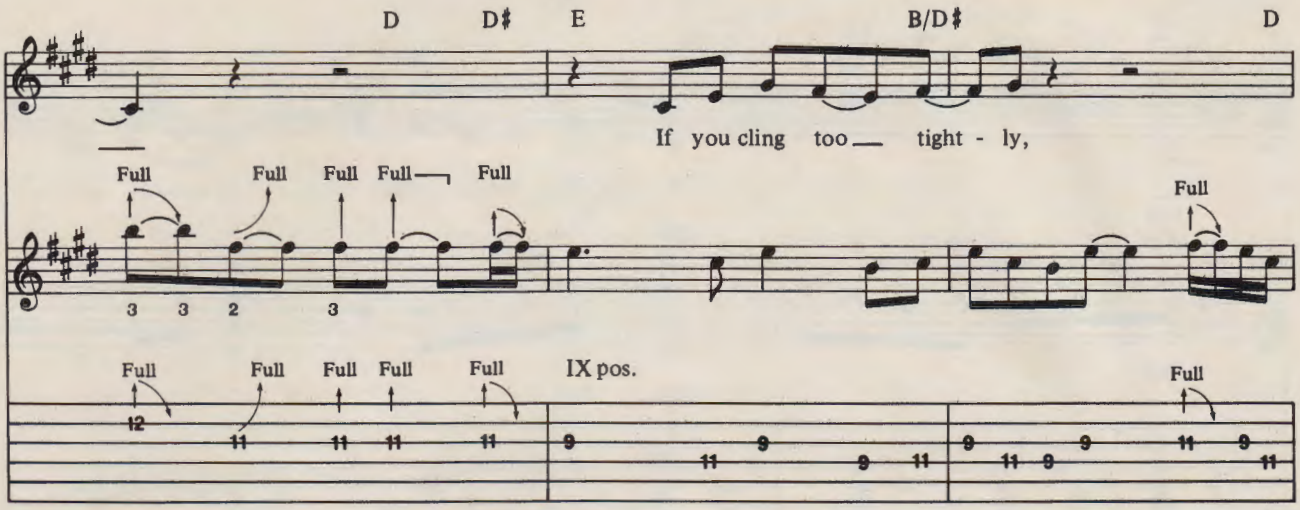
Full


D D♯ E B/D♯ D
If you cling too tight - ly,
Full Full Full Full Full
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Full
Full Full Full Full Full IX pos.
12 11 11 11 11 9 11 9 9 11 9 11 9 9 11 9 11
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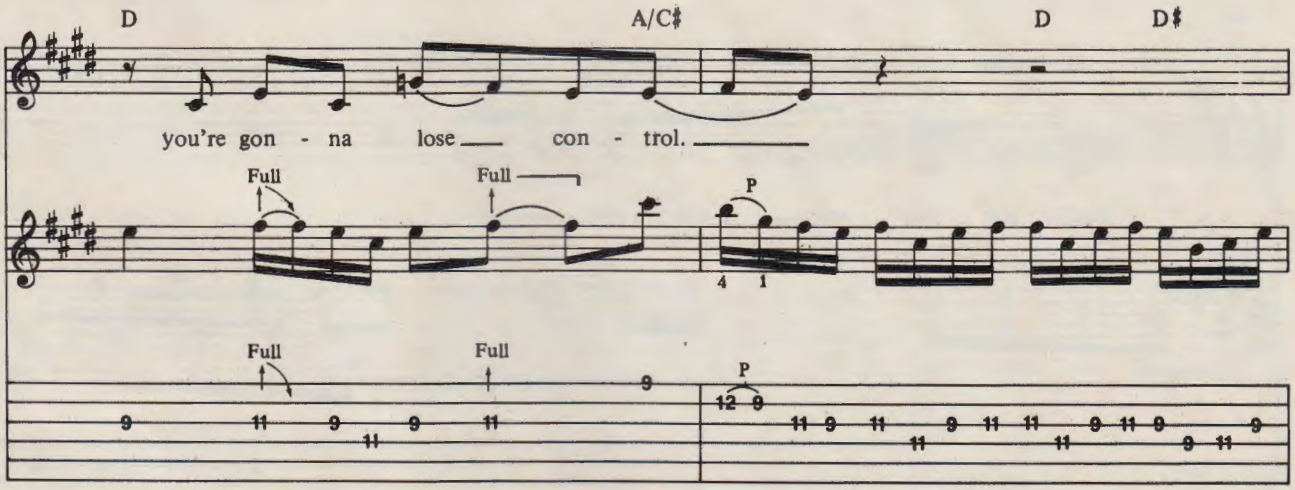
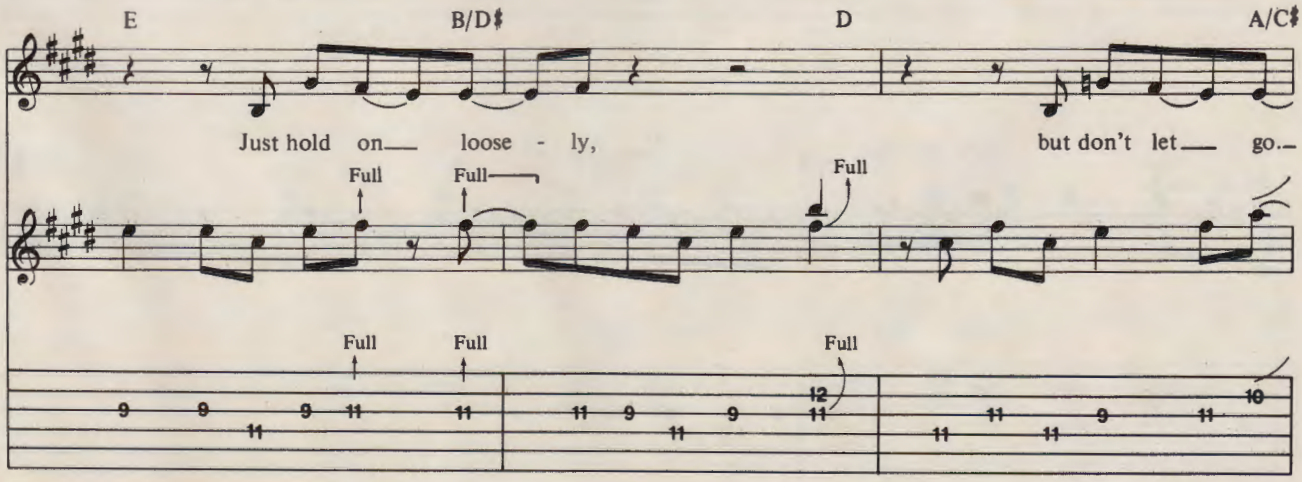

D A/C♯ D D♯
you're gon - na lose con - trol.
Full Full P
4 1
Full Full P
9 11 9 11 9 11 9 12 9 11 9 11 11 9 11 11 11 9 11 9 9 11 9


E B/D♯ D A/C♯
Just hold on loose - ly, but don't let go.
Full Full Full
Full Full Full
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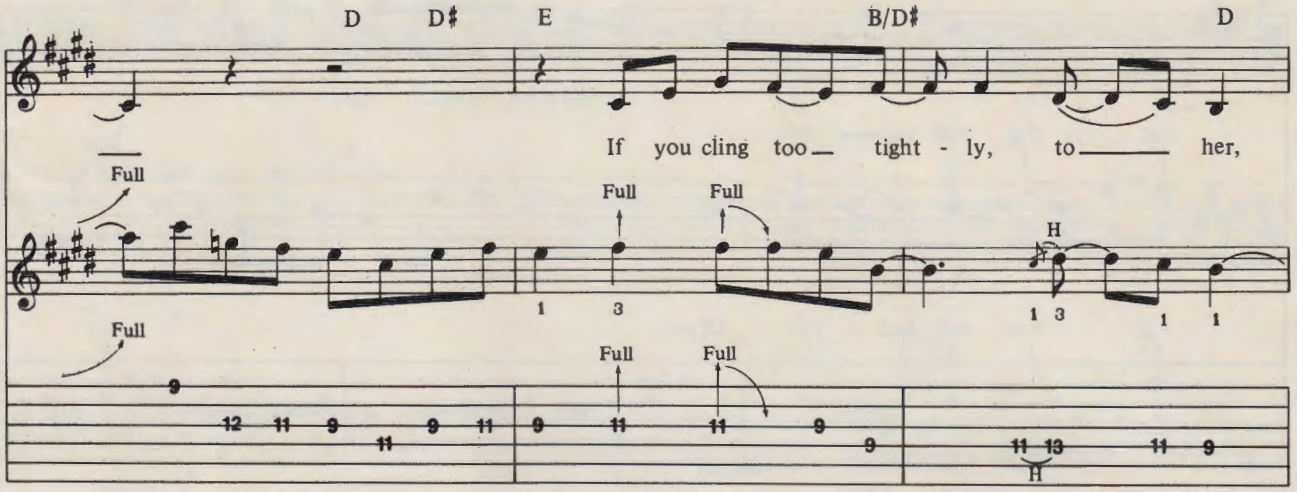
D D♯ E B/D♯ D
If you cling too tight - ly, to her,
Full
Full Full
H
Full
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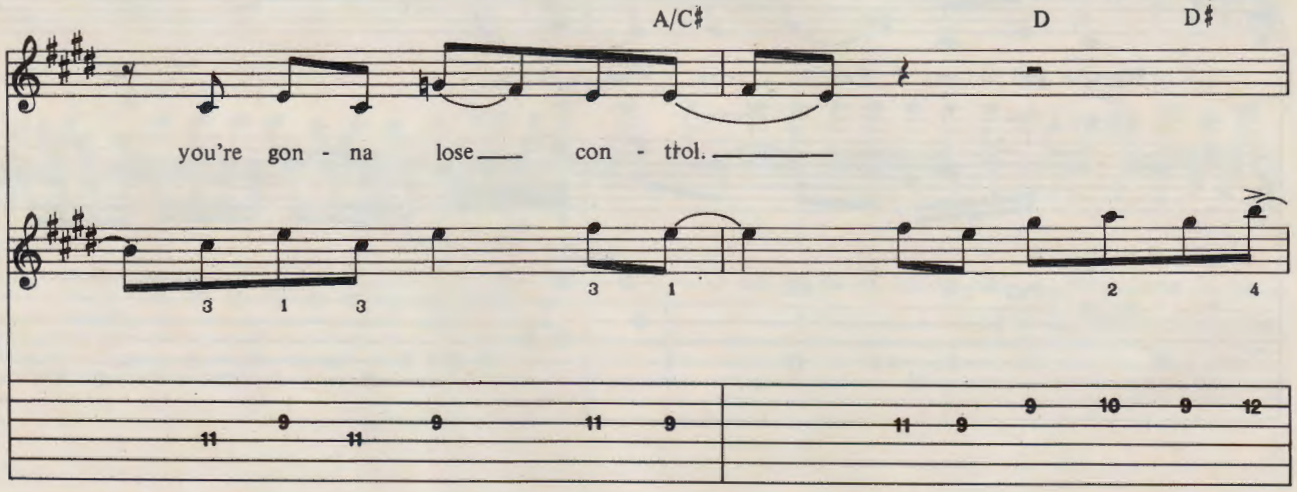
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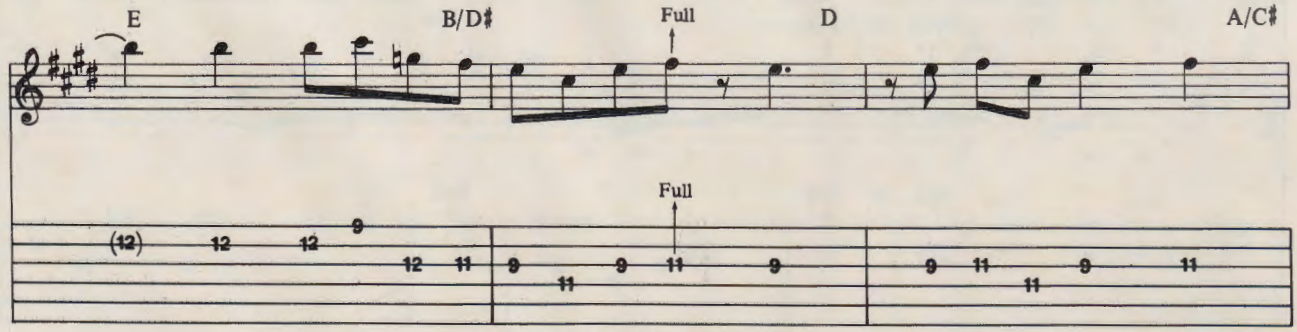
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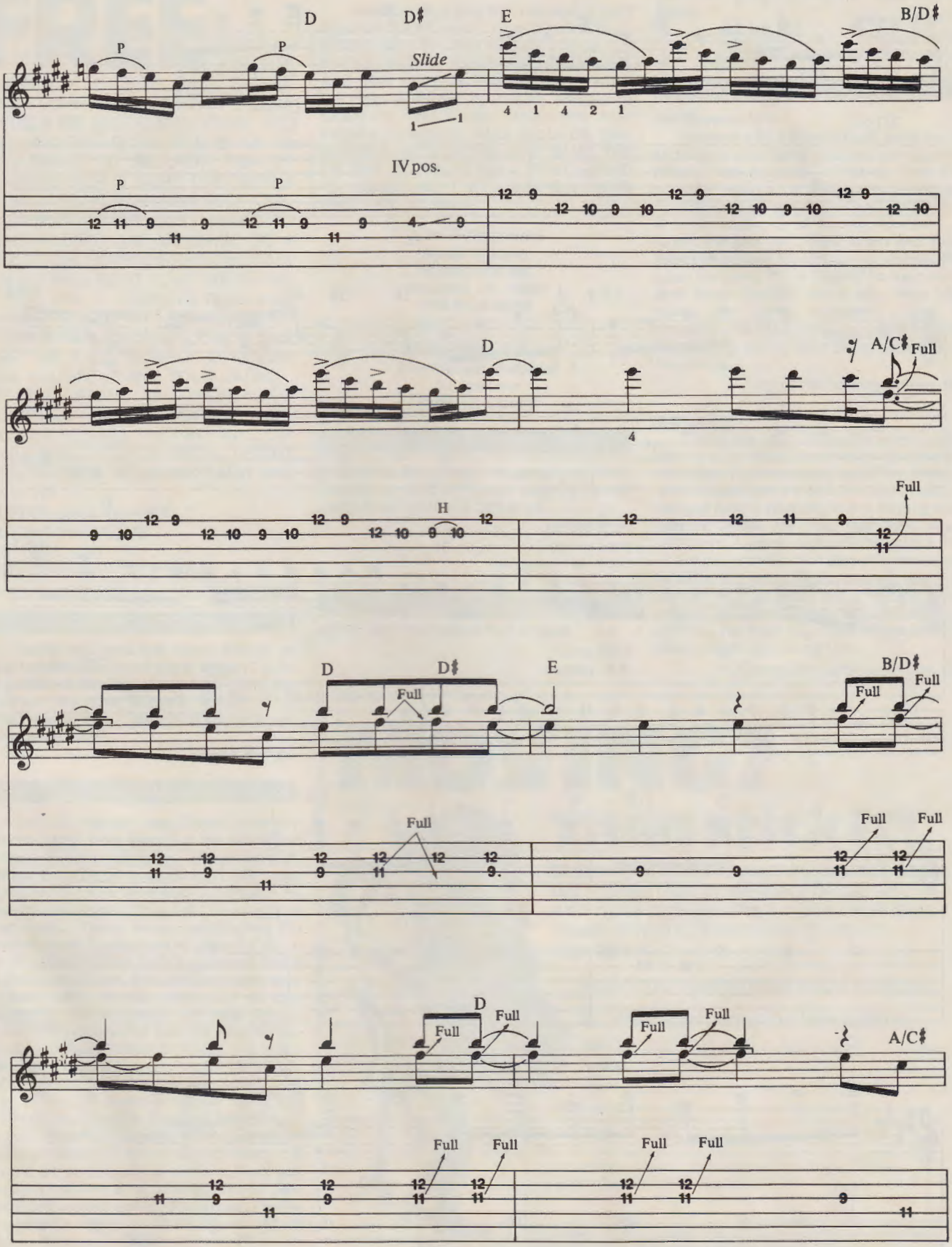
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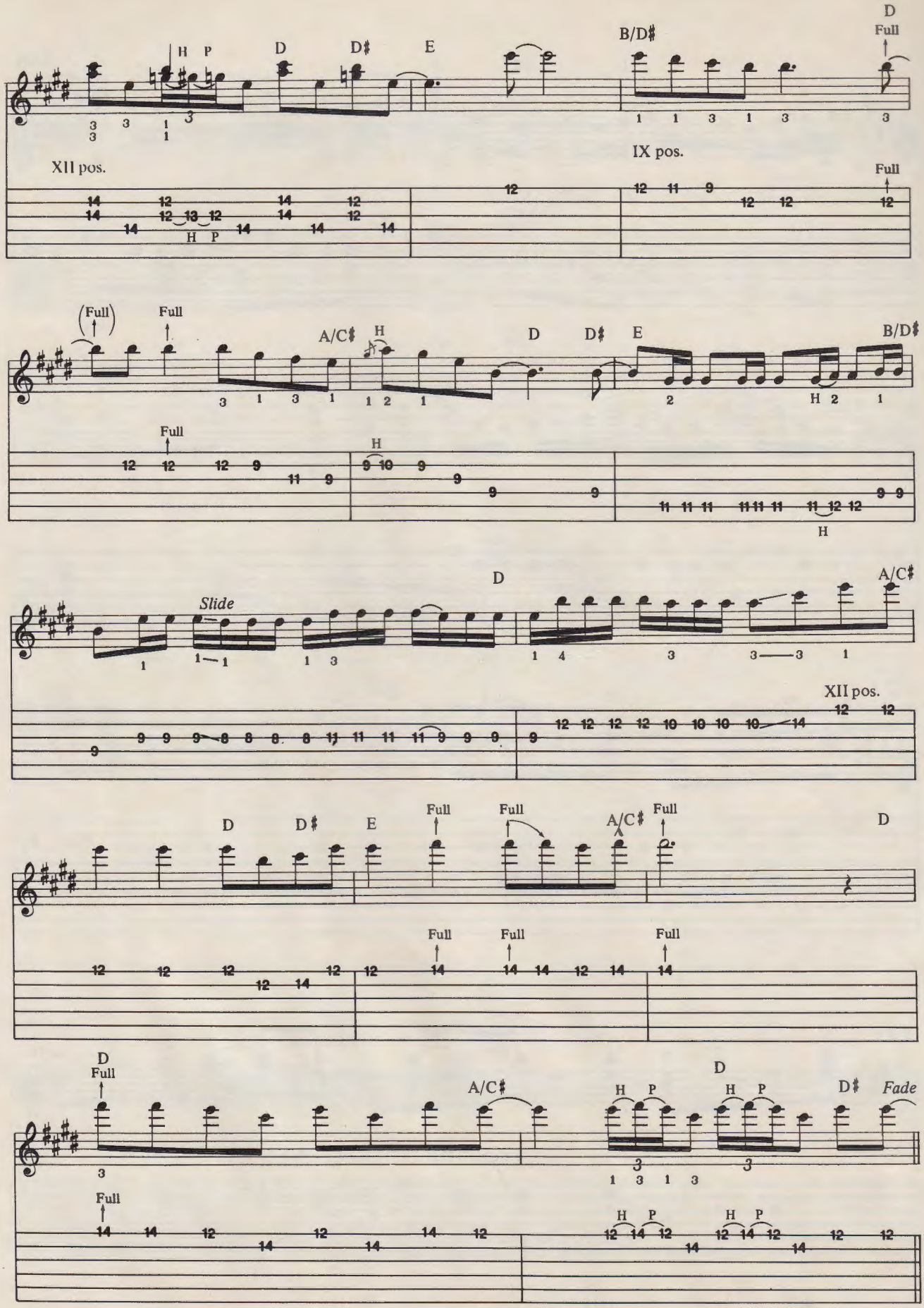
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READER QUESTIONS

Could you give me some advice on how to be fast without being sloppy? A lot of guitarists I've heard are fast, sure, but they are not clear about it. Listen to Ian Chrichton of Saga. He's fast and you can hear every note.

Charlie Pavosh

ON CALL

I am a 22-year-old bass player whose interests range from Vivaldi to Van Halen and farther in either direction. My primary interest is a style of music which I call "neo-symphonic." The term neo-symphonic refers to what some critics call "classical" or "art rock." Those terms, particularly the former, seem inadequate to describe a musical genre that has both a grandeur and a subtlety of its own. Thus this category may include such diverse influences as Led Zeppelin, Renaissance, or Pink Floyd. Some of my personal favorite specific examples include WORKS, VOLS. I & II, by Emerson, Lake & Palmer; TALES FROM TOPOGRAPHIC OCEANS, by Yes; SONG FOR ALL SEASONS, by Renaissance; and DAYS OF FUTURE PASSED, by the Moody Blues. I would like to correspond with other musicians interested in neo-symphonism. I would be particularly grateful for any advice on forming a large ensemble to perform and record works of this type. Please contact Le Vallin at 901 Leggett Road, Rocky Mount, NC 27801

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GIZZ, You're a Rock & Roll Animal . . . .

Doc. Slob
Moosey, N.Y.

To Dennis, Anaheim Bowls' Crankin' Guitarist. Welcome to guitar! Look out Van Halen.

Keep Rockin',
Helen Herrera
Fullerton, CA

REGIONAL REPORTS

Baltimore, MD:

Prophecy is a high-school band out of Baltimore which has won two consecutive "Battle of the Bands" contests. Their first concert was at a Baltimore firehouse, which led to an opening slot for No Heroes, a band made up of former members of Crack the Sky. With Gary Sugar and Steve Stern on guitars, Scott Lean on vocals, Phil Lean on bass, Dave Cohen on keyboards and Scott Garfield on drums, they play tunes like *Jump, Limelight, Rock In America* and *Rebel Yell*. A word of warning for rockers on the East Coast: prepare for Prophecy.

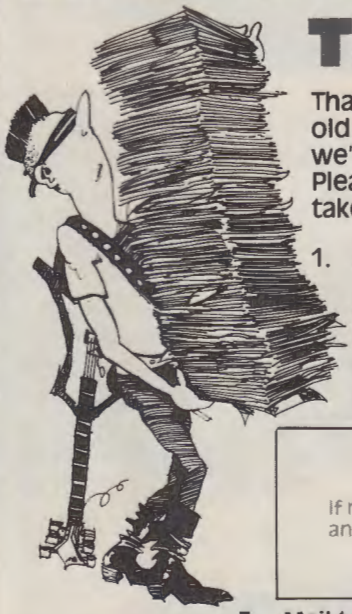
—Scott Wachter/Baltimore, Md.

Tulsa, OK

Catilai has been dubbed by a local paper as one of the most creative bands since the mid-60s. Tight harmony and Roy Orbison style vocals give the band its lustful appeal. Bassist Randy Hundley is the driving force behind Catilai. He uses jazz bass mixed with John Lennon style rhythm and a four chord progression that abruptly modulates to different keys. Catilai rounds out their rhythm section with hard rock Van Halen dominated toms produced by drummer Cliff Moore. Their 45, on the AlVera label is *I Really Need You/Young Girl*.

—Genea Barmore/Claremore, OK.

MOVING?



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NEW PRODUCTS

Acoustic Guitar

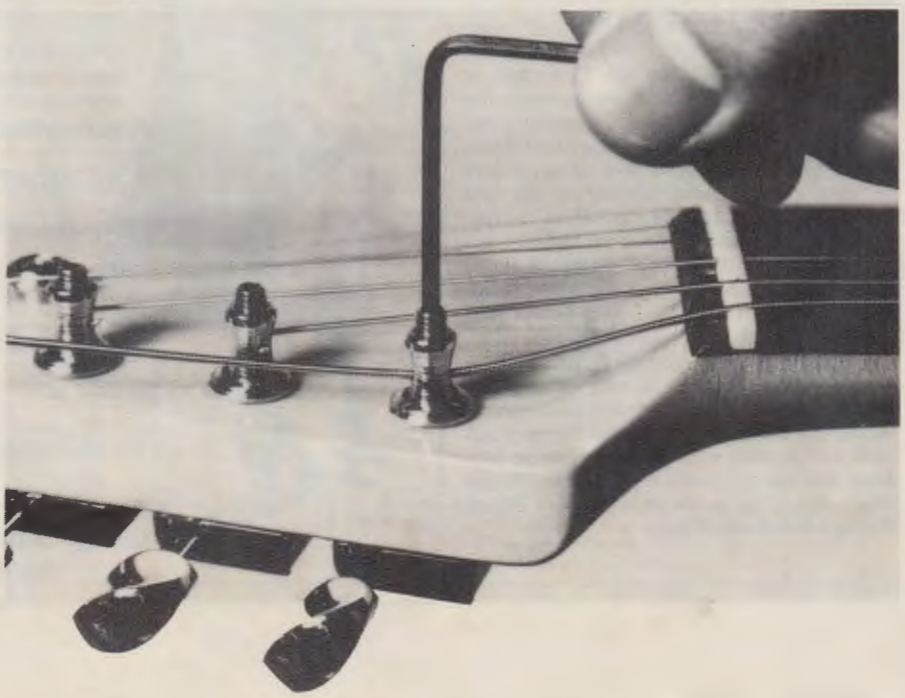
Yamaha Musical Products announced the introduction of the Eterna Series of folk guitars. Designed to offer the entry level guitarist the finest in sound, playability and durability, the instruments carry suggested retail prices ranging from $109 to $179. The Eterna EF-15 and EF-18 folk guitars feature a spruce top, mahogany back and sides, and a "jumbo-style" design to provide a big sparkling sound with increased presence and projection. A thin neck allows ease of playing and an adjustable truss rod ensures neck stability.

Yamaha International Corp.
P.O. Box 6600
Buena Park, CA 90622

Tuning Machines

The Bowen Music Company has now introduced Bowen Machines, a remarkable new line of tuning machine heads for acoustic and electric guitars. Bowen Machines are especially effective in aggressive tremolo bar playing. When string tension is increased or released, Bowen Machines hold them securely to the Loc-Post, greatly improving an instrument's capacity to stay in tune. Bowen Machines are priced from $39.95, replacing Kluson, Grover and Schaller machine heads. Available in all popular styles, in chrome, black and gold finishes.

Bowen Music Company
P.O. Box 12130
San Diego, CA 92101



Pedal Board Case

The Morley Pedal Board Case, model PBC, is designed to accommodate Morley or other manufacturer's effects in a rugged steel carrying case. To ready for use, remove top, insert instrument, amp and power supply cable plugs into convenient jacks on outside of case. Included with PBC are 12 volt power supply, patch cords, 12 to 9 volt adapter and velcro-like material for affixing pedals. Another feature is the effect by-pass switch with LED indicator.

Morley
6855 Vineland Ave.
No. Hollywood, CA 91605

Guitar Holder

J.R. Products have come out with the "Guitar Cradle." Its computer designed form can hold up to 100 lbs. and also holds your guitar safely away from the wall, enabling you to have a beautiful showplace for your guitar in any room. No more in and out of the case because the "Guitar Cradle" protects your instrument, keeping it readily accessible for those spur of the moment musical moods. Recommended list price is $8.95.

J.R. Products
Rt. 2 Box 321
Lawson, MO 64062

Electric Guitar

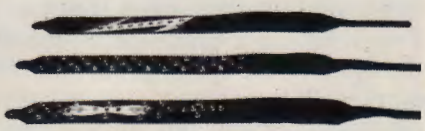
Gibson, which crafted the original Flying V, has introduced a new model combining superb quality craftsmanship with a low price tag. The Flying V 83 offers the classic shape in a select alder body, chrome-plated hardware, a three-point Top Adjust bridge and Stop Bar tailpiece. There are two DIRTY FINGER™ humbucking pickups, two volume controls, one master tone control and a three-position toggle switch for pickup selection.

Gibson Guitar
P.O. Box 100087
Nashville, TN 37211

Electric Guitars

Kramer announces the introduction of its new Focus Series guitars and basses. The Focus Series features the patented Floyd Rose Tremolo System with locking nut and locking bridge. This imported guitar and bass line is being built under the supervision of Kramer manufacturing personnel overseas, and reinspected and quality controlled in Kramer's U.S. factory. Available in Black, White, Cherry Sunburst and Creme, the Focus Series lists for $399.

Kramer Music Products
1111 Green Grove Rd.
Neptune, N.J. 07753



Guitar Straps

Street Legal Products introduces heavy metal leather and spike guitar straps for today's musician. Available in assorted styles including the Lightening Bolt, the Medieval Master and the Serpent's Skin with real rattlesnake skin. They also carry a full line of wrist and arm bands. Write for free color brochure.

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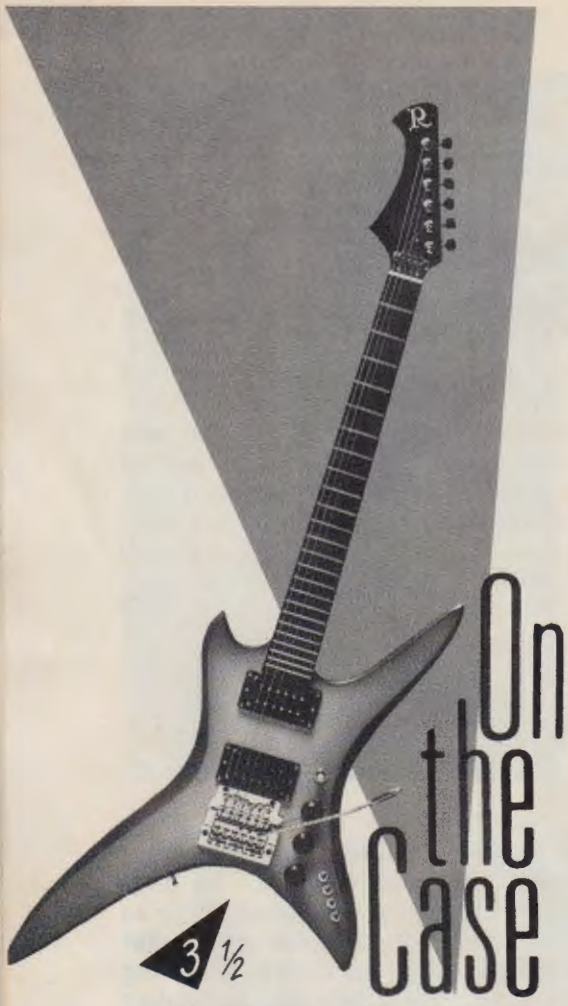


On the Case

by Roger Sadowsky

Roger Sadowsky is a professional luthier and repairman in N.Y.C. Current clientele includes Joan Jett, Hall & Oates, Paul Simon and George Benson.

THE B.C. RICH STEALTH GUITAR

The B.C. Rich Stealth guitar (Rick Derringer model; $1299 list), is not just another star shaped rock and roll guitar. It overwhelms you with its incredibly light weight. If this was a representative sample, it is one of the lightest solidbody guitars on the market. When played acoustically, the sound leaps out at you and contributes to its nice amplified sound which has a lot of "character."

Another fine feature is that this is the first star shaped guitar that is comfortable to hold and play while sitting. The body sits nicely on one's leg, and the overall balance is very good.

The Stealth guitar features a 24 fret neck, rosewood fingerboard, and appears to be of all mahogany construction. The access to the upper register is enhanced by the contouring where the neck joins the body. The frets were well seated and nicely dressed. The finish work was excellent, with this sample done in a unique irridescent lavender. The B.C. Rich bridge, Schaller gears, Dimarzio pickups, and Straplocks are all standard equipment.

The electronic controls consist of a master volume and tone, and a preamp gain. Mini switches control the preamp, phasing and dual sound modes. A major problem is the location of the pickup selector switch. Unless it is set for the bridge pickup, it is almost impossible to strum without hitting the switch. The situation could be improved if the switch were turned sideways, but either way, the switch location was a poor choice.

Another problem was the neck, which was bowed up excessively on the treble side but straight on the bass side. This was a major defect which could not be corrected by adjusting the truss rod.

Due to the high price of this guitar, I consider the switch location and neck condition to be serious drawbacks. If these problems were corrected, the Stealth would receive a high rating. This particular sample, however, earns 3½ cases.

GUILD F45 CE

The F45CE (799.95 list) is Guild's entry into the pack of cutaway acoustics with built in amplification. It features a sitka spruce top, mahogany sides, and a laminated arched back. The mahogany neck, with a bound rosewood fingerboard, is thinner and narrower than normal and should appeal to many electric players.

The bridge has a ¼ inch wide compensated saddle with a transducer at the bottom of the saddle slot. The volume and tone controls are located on the side of the body near the heel of the neck.

The neck on this guitar was excessively bowed and difficult to play. After adjusting the truss rod, the neck straightened out well but the action was then unplayably low. At the nut, the string height was much too high.

The heel on the neck is very large and the transition of the heel into the rest of the neck extends all the way to the ninth fret. The unacceptably large heel undermines the access to the upper register that is gained by the cutaway.

The batteries for the pickup are placed inside the body against the neck block. Incredibly, they are not held in by a battery clip but were secured by a single strip of masking tape! The pickup was difficult to evaluate due to the fact that the bass strings fed back uncontrollably, even at very low volume.

Sorry guys, but I was really diasppointed—2½ cases.

GUITAR AND EFFECTS ARE RATED WITHIN THEIR OWN PRICE RANGE.

- 5 EXCELLENT
- 4 VERY GOOD
- 3 GOOD
- 2 FAIR
- 1 POOR

GUITAR would like to thank Sam Ash and Manny's of New York for providing us with off the shelf instruments.

PLUGGING IN

With Elliott Randall

Elliott Randall is a prominent New York studio guitarist, who has worked with Steely Dan, Ashford & Simpson and Carly Simon.

This past January found the Anaheim NAMM show in full swing. It was a tremendous display of practically all the new musical equipment that's available in the world. What incredible new toys! I was very impressed with how much progress has been made in the refining of the electronic musician's new tools: Amplifiers with more and more options, more sophisticated electronics in smaller packages, and finally, the introduction of midi-interfacable guitar synthesis. Very exciting indeed.

5

SHOLZ ROCKMAN II B

Now, here is a great example of "good things coming in small packages." The Rockman has many practical applications. It's a "personal" amplifier with no built in speaker. It's personal in the same manner that the Walkman™-type cassette machines require head phones to monitor the sounds. There is also a stereo line output, enabling you to plug the Rockman directly into a recording console, or your home stereo, and of course, your guitar amplifier. With a minimum of fancy patching, you can even set up two Rockmen (or would it be Rockmans?) or one Rockman and one Bass Rockman, the latest Scholz product. It's a great way to have intense interpersonal music jams at 2:00 A.M. and not disturb the neighbors!

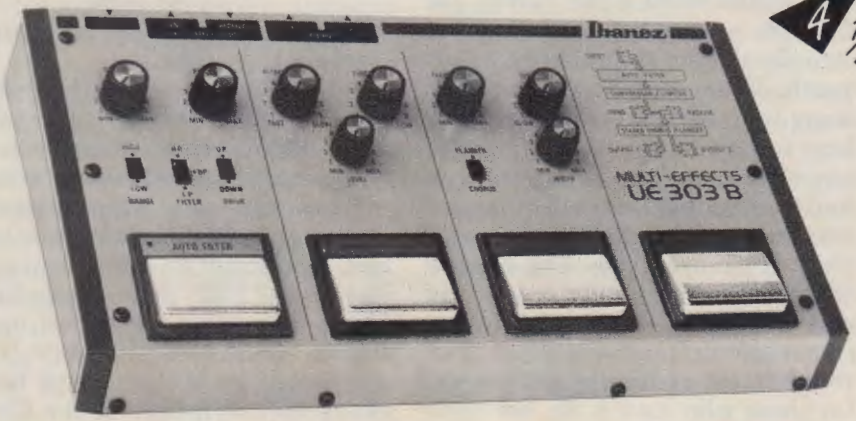
As I mentioned earlier, it's small (6.2" x 4.2" x 1.4), and light (15 oz.) and extremely portable. You can attach it to your belt if you like. But listen, the bottom line is that it sounds great! It's got four different tone selections, and their names describe them well: Clean 1 and Clean 2 are both very different from each other in their equalization. Edge is a somewhat distorted rock 'n' roll sound and Distortion is a heavy "Marshall-esque" concert-killer sound. The Rockman gives a really good chorus effect and echo effect or both simultaneously. There is also a switch providing three levels of volume. It runs on batteries or AC. I find this unit totally enjoyable. Great work Tom. The Rockman lists for $319.95 and clearly deserves its 5 out of 5 rating.

IBANEZ UE 303B

Here's one the electric bassist will find extremely useful. While it's not designed for the bass exclusively, the UE303B's effects are perfect for that instrument. I've also had a lot of fun using it at the tail end of guitar and keyboard synthesizers.

This unit is part of the Ibanez "Multi Effects" line. It's got three different FX sections. Auto Filter is a voltage controlled filter that some people refer to as an automatic wah-wah device. It's actually more sophisticated than that, tonally. This one is quite good, with choices of High Pass, Band Pass and Low Pass Filters, Range Choice and Up or Down Drive. The Compressor/Limiter Section can be really effective in both subtle and overt applications. By experimenting with the attack time and threshold controls you can find ways to sustain notes for a much longer time, or just clip your peaks so that the levels from one note to another become neatly uniform. The Stereo Chorus/Flanger has a pretty warm chorus effect, especially when used with the bass. I can best describe it as sounding "friendly." With this section you are capable of finding plenty of sweeping tonal variations and good flanging.

There is an external FX loop built in between the Compressor/Limiter and the Stereo Chorus. This is a good idea. The unit is well designed, feels solid and runs on AC power only. It lists for $349 and I rate it 4½ out of five.



4½

THE VINYL SCORE

BUZZ MORISON

THE RHINO BROTHERS PRESENT THE WORLD'S WORST RECORDS!
Rhino Records RNLP 809
Performance: Wretched
Worst Spots: *I Like, Fluffy, Ugly, Paralyzed* and *Umbassa and the Dragon*
Bottom Line: Perfect for getting unwanted guests to leave

That's right, those crazed animals from Santa Monica, the Rhino Brothers, have outdone themselves this time. They've managed to collect a mangy assortment of dreadful rock relics through the ages —from 1968's *Paralyzed*, by The Legendary Stardust Cowboy, to the previously unreleased (is it any wonder) hard rocker *Ugly*, by one Johnny Meeskite, complete with aural descriptions of every teen's physical horrors. There are a number of Rhino's own stable of record makers (artists?) represented including the unforgettable Wild Man Fischer doing the Sinatra-famous *Young at Heart*. Best of the worst is the Novas, *The Crusher*, a wrasslin' side that was actually a hit in the Midwest of my youth. The redeeming value of this thing is its variety—the potential is here for skunking up party tapes of any style. And almost anyone can find something that will offend—amputees, child molesters, necrophiliacs, paralytics. Yes, **The World's Worst Records** is truly repugnant, and the Rhinos know it because it comes complete with vomit bag. This rough in the gem is the perfect gift for those who have it all, but don't deserve it.

1984—
Van Halen
Warner Bros. 23985-1
Performance: Hot
Hottest Spots: *Panama, Girl Gone Bad* and the end of *Drop Dead Legs*
Bottom Line: Still no holds barred

It's 1984 all right, but we can feel safe knowing that the old Van Halen is still around. Sure they recorded a couple of synthesizer-based songs on their latest, including the Who-like *Jump*, a decidedly poppy ditty. But what's old with Van Halen is what's best and that's Eddie Van Halen, whose guitar remains as unflinchingly the armor of this music machine as David Lee Roth is the face. Close attention to Eddie's playing on **1984** reveals him to still be much more than the norm of power chord and high-tech solo—his every riff and fillip on **1984** is intricate, puissant and essential to what is Van Halen. *Panama* follows *Jump* and lays waste any complaints of synth wimpiness with basic trio power and vicious guitar riffing. *Drop Dead Legs* is a stomper that Eddie elevates to crashing climax with an overlapping solo that leaves four or five guitars screaming to get out. The band is best when most frantic, and Eddie is proving he's best away from his signature harmonic-filled, whirling dervish solos. His chording, comping and fills are what set him apart and earn him his awards. For proof, just wait for the 1984 tour.

PENETRATOR—
Ted Nugent
Atlantic 80125-1
Performance: Still screaming
Hot Spots: *Thunder Thighs* and *Blame It on the Night*
Bottom Line: Ecstasy for Nugeaholics

Here he comes again, just barely under control, swinging his guitar at AOR respectability and acceptance. Ted Nugent, screaming scourge of rock and roll, has reappeared with a band that mixes his feedback and recklessness with keyboard touches and gritty singing from Brian Howe to create Nuge's most mainstream album since he burst from the Motor City. His guitar style hasn't changed—the master of the Clear-The-Decks-Full-Speed-Ahead school still spends most of his time maniacally running his fingers over his fretboard, occasionally stopping to bend or wail for effect. And with songs like *Thunder Thighs* and *No Man's Land* there's still truth in his definition of raunch and roll. But **Penetrator** is more than just a grinning Ted Nugent hurling himself and his guitar around your speakers. There's plenty of boogie and mash but also harmony vocals, thoughtful production and a commercial outlook. Ted's seemed a bit lost in the wake of metal's guitar technicians but with **Penetrator** it appears he doesn't want to be left in their wake on the charts. At the very least, this'll please any Nuge-ophile.

BUILT TO DESTROY—
The Michael Schenker Group
Chrysalis FV 41441
Performance: Average
Hot Spot: *Rock My Nights Away*
Bottom Line: Worth if for Schenker's solos

Michael Schenker could really be a heavy metal star if he wanted to. As a guitarist he has few peers, as his latest, **Built to Destroy,** testifies. What his stairway to stardom needs is a better band and better songs. **Built to Destroy** rocks hard and with conviction, but Schenker's Group just doesn't have a very distinctive sound, which might be a crime considering the distinctiveness of Schenker's guitar work. Throughout the Lp his fluid, melodic solos gleam like polished chrome. He contributes more than just flashy midsections to the songs—he works deep into the melodies, contributing to their completeness. Witness his chromatic overdubbed lead on *Systems Failing* or his mid-range quick-stepping on *Time Waits (for No One)*. His playing, fast or slow, is subtle, relaxed and simply natural. His attack and tone are constantly shifting and his breaks are models of rhythmic sense. It's just too bad he's surrounded by an only average band. (Quivering vocalist Gary Barden sounds as if someone's actually shaking him as he warbles.) **Built to Destroy** rides high when Schenker is speaking guitar, but otherwise it's standard rock conversation.

LEARNING TO CRAWL—
The Pretenders
Sire 23980-1
Performance: Remarkable
Hot Spots: Sides one and two
Bottom Line: Back with confidence and spirit

Chrissie Hynde, lead singer, songwriter and guitarist for the Pretenders, went through a lot on her way to **Learning to Crawl**—two original Pretenders died of drug overdoses and she became a mother. Still she's forged on, regrouping her band, and after almost two years, producing the band's third album, a strong, rockin' set of clever, poignant originals that may be the band's best Lp yet. There are at least six potential singles on **Crawl,** including last year's *Back on the Chain Gang,* recorded before guitarist Robbie McIntosh and bassist Malcolm Foster joined the band. Lately we've heard *2000 Miles* and what already may be the single of the year, the scorching *Middle of the Road.* There's more from one of rock's premiere songwriters. Hynde's talky, slightly sultry vocals front the insensely building *Time the Avenger* and its twin phased guitars drilling the message into the beat. The pace continues with the Berry-esque laundromat song *Watching the Clothes* and with side one's finale *Show Me,* an insistent plea with a surprisingly danceable strum. That's just side one; I could go on (check out McIntosh's guitar on the thrashing *I Hurt You*). Suffice to say that in **Crawl** we may already have one of 1984's best.

VISTAMIX—
Bill Nelson
Portrait BFR 39270
Performance: Rather programmed
Hot Spots: *The Real Adventure, Acceleration* and *Everyday Feels Like Another New Drug*
Bottom Line: One man's dance is another man's pleasure

Some may remember Bill Nelson, the guitarist who turned a few heads in the Seventies with his bands Bebop Deluxe and Red Noise. He was highly thought of in many guitar circles but his relative disappearance from American stereos left him forgotten until **Vistamix.** This "new" album contains tracks from Nelson's last three English Lp's and reveals that the guitarist has turned from electric strings to keyboards, dance rock and the sensory appeal of romance for inspiration. **Vistamix** is brimming with electro-dance programs, manipulations of various instruments mostly played by Nelson. His guitar occasionally bursts through the drum machines, marimbas and throbbing synthesizers—it howls from the rhythmic vortex on the shaking *Real Adventure.* But for the most part he surrounds his Bowie-esque falsetto with electronics, concocting a rather appealing mix. His way is to get your feet dancing with burping, steady rhythms, and then hook you with little trick licks and floating melodies. *Acceleration's* chorus is a prime example, as is the gut-funky bass on *Everyday Feels Like Another New Drug.* **Vistamix** sags from the uniformity of its grooves, but is still an interesting reappearance of a curious guitarist turned romantic danceman.

SEVEN AND THE RAGGED TIGER—
Duran Duran
Capitol ST–12310
Performance: Calculated
Hot Spot: Maybe *Union of the Snake*
Bottom Line: Avoidance suggested

A band no longer has to make good original music. Instead, looks and danceability have become the overriding prerequisites for chart climbing. Duran Duran is a case in point. Five handsome Englishmen have made it by doing five things—they've developed a look, a feeling of elegance that fills every frame of film they're caught in; they've learned to construct songs around uptempo dance beats that guarantee them dance club play; they've learned to do cute things with their instruments and mix them together to make a whole in which solos are forbidden; they write cryptic, mysterious lyrics that in some minds pass for poetry, but mainly settle into trite drivel; and they make great videos. All these things and nothing more is what **Seven and the Ragged Tiger** is about (you explain the title, I don't want to try). Except for the Roxy Music influenced instrumental *Tiger, Tiger* and the melodramatic *Seventh Stranger,* all the tunes are of one beat and all the vocals, nods to Bowie and Bryan Ferry unacknowledged, are of the same grating nasality. While the look may be "daring," this album is a pretty tame, one-dimensional package. Drummer Roger Taylor deserves credit for getting us to the finish.

SHOW STOPPER—
Jamaaladeen Tacuma
Gramavision GR 8301
Performance: Acrobatic
Hot Spots: *Sunk in the Funk, Animated Creation* and *Show Stopper*
Bottom line: Vanguard bass playing in a varied exhibition

Jamaaladeen Tacuma is the most impressive bassist to thump onto the scene in a long time; it seems, he can do anything he wants with his Steinberger basses. He favors jazz and funk, having emerged from the fertile schoolyard of Ornette Coleman, but that shouldn't scare anyone interested in hearing the absolute vanguard of modern electric bass. Fast, creative and accurate, Tacuma struts his stuff with flair on his first Lp, **Show Stopper,** moving from lowdown funk grooves to herky jerky reggae rides to straightahead jazz jams. Side one features his funk band, Jamaal, and the dance rolls they throw down are as infectious and animated as anything on the charts. Alto saxophonist James Watkins adeptly navigates Tacuma's furious rhythms and changes, and Jamaaladeen himself never stops soloing, whether kicking the beat along or taking a lead break. His pops, slides, thick pluckings and strums create a bubbling, sinuous dance like no other. Side two spotlights Tacuma in various settings—walking bass stretches on the hard-bopping *Show Stopper,* unaccompanied musings on *Tacuma Song,* swirling intense interplay with James Blood Ulmer on *Sophisticated Us*—making **Show Stopper** an impressive debut from a new virtuoso.

MIDLINE

ALL THE YOUNG DUDES—
Mott the Hoople
Columbia PC 31750

In its early days, Mott the Hoople was little more than another loud English band in platform shoes surviving on a wall of feedback, backing a singer whose Dylanesque voice croaked oddly pained poetry amid the thunder. Forever pictured in sunglasses, Ian Hunter was the "brains" behind a band going nowhere with songs titled *Death May Be Your Santa Claus* and concert appearances notable for their volume and band members' parodying excesses. But that all changed in 1972 when David Bowie, then doubling as Ziggy Stardust, stepped in to produce the band's last hope, an album that turned out to contain one true rock classic and to mark the beginning of the brief emergence of guitarist Mick Ralphs.

The single *All the Young Dudes,* from the album of the same name, was only a marginal hit in America, but it remains a rock anthem that portrays Hunter as more than a Dylan imitator, more a creature of rock and roll. Today he still hangs on, a rocker trying to stay young, seemingly unable to release his grasp on the music's world, and *Dudes* will forever be his theme.

Guitarist Ralphs, on the other hand, experienced a fame greater than that achieved by Mott the Hoople, when he left the band several years later to form Bad Company, a power quartet that forsook poetic allusion for brassy, ballsy rock. But it was his work on **Dudes** and Mott's following **Mott** (PC 32425) that brought Ralphs briefly to the forefront of British hard rock guitarists, and it was his bashing, unadorned, power-chord songs like *One of the Boys* and *Ready for Love* (which became a hit for Bad Company) that filled out Bowie and Hunter's vision for Mott the Hoople. With Ralphs the foundation and Hunter the design, **All the Young Dudes** remains a classic of early Seventies British rock.

DEFENDERS OF THE FAITH—
Judas Priest
Columbia FC 39219
Performance: Overwhelming
Hot Spots: *Freewheel Burning, Some Heads Are Gonna Roll* and *Jawbreaker*
Bottom Line: Picks up where **Screaming for Vengeance** left off

The five Brits in Judas Priest have decided that they are the "ultimate heavy metal band." **Defenders of the Faith** is certainly a powerful argument in their favor. There are few metal bands around whose sound is quite as overwhelming and authoritative as Judas Priest's. The sound barrage is crystal clear yet all-powerful on **Defenders** and the dual guitars of K.K. Downing and Glenn Tipton churn the aural stew up to furious levels. The Priest's philosophy may best be summed up on *Rock Hard Ride Free,* the only sentiments that really seem to matter. The band's music is most truly unleashed on sinister and unrestrained rockers like *Freewheel Burning* and *Jawbreaker.* On the last, Downing rips off a cartwheeling solo that further helps define Priest's fearsome nature. This is one band that wears their studs and leather with conviction. Side two lags a bit, which isn't really saying much (can Metal lag?). These guys take their roles as Defenders of the Faith seriously on songs like *Eat Me Alive* and *Love Bites.* After hearing **Defenders,** there's no way I'd argue with them.

ON THE LINE—
Lee Ritenour
Elektra/Musician 60310-1
Performance: State of the art studio work
Hot Spots: *Pedestrian, On the Line* and *Tush*
Bottom Line: Easygoing easy-listening from a guitar craftsman

Guitarist Lee Ritenour is something of an anomaly, recording, as he does, vocal albums for one label and instrumentals for another. **On the Line** is his latest wordless effort, a "live-in-the-studio" session featuring some of the big names in the studio electric jazz world accompanying Ritenour's long, clean electric guitar lines. The Lp features carefully orchestrated small-combo dreams, mostly written by the guitarist, on which he can unfurl his unharried lyrical solos that are notable for their conciseness and elegance. The ethereal, floating melodies of *Dolphin Dreams* and *Heavenly Bodies* are perfect vehicles for Ritenour's arcing solos, mixing bends, sustains and light runs. And on funkier tunes such as *Pedestrian* and *On the Line,* the guitarist hunkers down, fitting his sharp, stabbing statements well into the rhythmic grooves. The playing by all assembled is flawless, and Ritenour's overriding concern for perfection in this "live" setting that used the latest recording equipment gives **On the Line** a sparkling aural sheen (some may even say too perfect a polish). It's an album for audiophiles and guitar aficionados alike.

LIVE IN JAPAN—
Albert Collins and the Icebreakers
Alligator AL 4733
Performance: Frigid
Hot Spots: *Listen Here!, Skatin'* and *All About My Girl*
Bottom Line: Smokin', but nothing like the real thing live

On a good night, Texas blues guitar master Albert Collins can bust a bar wide open with his rollicking live show. The Alligator people are aware of that and thus we have the second live set of late from the "Iceman" of the blues. Nothing beats seeing Collins' toothy grin and battered Telecaster in person though, so **Live in Japan** is a bit of a disap-

pointment. No complaints mind you, the mostly uptempo jumps like *Skatin'* and *Listen Here!* are filled with ripping guitar bullets from Collins. One can almost see him flailing at his strings with his percussive thumb-picked style, his guitar strangely tuned to an open D chord. His jabbing lightning bolts of icy, echoing sound leap at you over the Icebreakers always solid backing. For dabblers, **Japan** presents an energetic, high-flying blues set from a revered veteran favored by guitarists from Clapton to Stevie Ray Vaughan. But for Collins' fans, the album seems redundant, just another live set. The guitarist's best Lps have been his strutting studio sessions like **Ice Pickin'** and **Frostbite.** Let's hope the Texas Hurricane gets in off the road long enough to wax some new blues soon. (Available by mail: *Alligator Records, P.O. Box 60234, Chicago, IL 60660*)

ON VIDEO

by Bruce Pollock

IRON MAIDEN: **Video Pieces**
Sony Video 45 $16.95

After nothing but Sheena Easton and David Bowie, the folks at Sony have finally given headbangers a reason to cheer. It's a solid 18 minute dose of Iron Maiden. Yes, it's *The Trooper, Flight of Icarus, Run to the Hills* and *The Number of the Beast,* done in a concert setting, with Bruce Dickenson's stringy-locked intensity matched against horror movie outtakes, cowboys and indians shoot-em-ups and ***The Charge of the Light Brigade.*** These guys know how to write an epic, and thanks to some surprisingly knowledgeable direction, the whole schmear masses together in one recognizable blob that should delight VCR owners of all metals.

VIDEO OF THE MONTH:
Nena—*99 Luftballons*—Epic

Here's the most smashing video debut since Patty Smythe of Scandal. Looking like a nubile ingenue trying to be Chrissie Hynde, the German Nena warbles a medium-tempo rocker while unloosing a variety of colored balloons to the heavens. The best part of the song is that it's sung in German, so the storyline has nothing to do with your appreciation for the simple setting, an open field shot during the day and night. Honestly, the fact that this turns out to be an anti-war lament, and that the open field is a battlefield, and those purple clouds are probably mushroom clouds, really doesn't add much to the pleasure. In fact, I liked it better before it was translated to me.

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BRAD GILLIS & JEFF WATSON

ROCK'S YOUNG LIONS

NIGHT RANGER

Talent, hunger and a taste of recognition are the elements that fuel a rock band on the way up. It's in this grey area between being green rookies and jaded stars that most bands put out their best shows and often their most enduring albums.

How far they'll go and how high they'll fly is still a question. But there is no doubt that these elements are now in place for Night Ranger, and they're out of the starting block on a good foot. Guitarist Brad Gillis grabbed immediate attention by stepping into Ozzy's Blizzard band after the death of Randy Rhoads. Their collaboration lasted long enough to wax **Speak of the Devil**, Ozzy's live homage to his Sabbath days. Co-lead guitarist Jeff Watson complements the Gillis cocky bravado and t-bar excursions with some of the fastest, smoothest flatpicking in rock. His eight fingers on the fretboard technique is sure to turn heads and hands around. Add to this a couple of video hits *(Don't Tell Me You Love Me* and *Rock In America)* and opening act slots with Quiet Riot and Black Sabbath, and you can see why Night Ranger is off and running in '84.

Back in the late 70s Gillis and N.R. bassist/vocalist Jack Blades were in Rubicon, a funk rock unit with horns. It wasn't their first love, but it was a chance to record and they were hungry. Towards the end of Rubicon, drummer Kelly Keagy joined up and soon the three of them started a new wave band in San Francisco called Stereo.

The Cars had just broken big and imitating their sound was easy enough to do. This had a phony ring to it, but a possible record deal seemed more important than the music itself. When the deal never materialized they finally decided to stop second guessing and just play what they wanted. When Jack's roommate Alan "Fitz" Gerald (keys) brought his friend, Jeff Watson, to hear Stereo, the stage was set for the coming of Night Ranger. The curtain went up when they were signed to Boardwalk Records and Brad commuted between Ozzy dates to record **Dawn Patrol**, which, with the help of MTV's airplay of *Don't Tell Me You Love Me*, went gold.

With **Midnight Madness**, on Camel Records, headed for respectable sales, you can be sure that Night Ranger will still go out every night and get their encore the old fashioned way, they'll earn it.

Glen Wexler

by John Stix

GUITAR: Was there a particular song or group that got you off and running?

BRAD: It was the Jimi Hendrix **Band of Gypsies** album that got me going. The feel of that record is burning. The notes he played gave me the chills. Before that, I was mostly copping chords and playing *Gloria*. My brother, who is seven years older than I am, used to bring home albums by the Doors, Cream, Hendrix and Zeppelin. I really got off on the **Led Zeppelin** album. That was the point where I thought it was time to start playing lead and not just rhythm. I used to sit in my room for hours on end, playing with my brother's records. Sometimes I would turn on the radio and play with whatever came on. But Jimi was my real spark. He got me going with the Stratocaster. Of course I formed a power trio and did a lot of Hendrix and Zeppelin. I used to burn on *Voodoo Child*.

JEFF: I never played copy tunes. I was real young when I decided I wanted to play the big shows and try to make it. All I did was make it in my home town. I could copy solos by Johnny Winter, Shuggie Otis, Blackmore, Montrose, Beck and Clapton, note for note, but we never played those songs live. You see, I floated in and out of the guitar. My folks first bought me a $75 Gibson Auditorium guitar. It was a big body guitar with one pickup. I traded that for an ES-330. I traded that for a hydroplane because I got out of guitar playing for a while and got into racing boats. I almost killed myself with that so I went back to guitars.

GUITAR: Was there any friction or tension when you two first got together? It's not as if either of you is the "second guitarist."

BRAD: The first time we met, "Fitz" brought Jeff down to a Stereo gig. I didn't know how it would work out. All of the other two guitar bands that I had worked with had lead/rhythm combinations. I knew that Jeff was a good lead player, so it was a little shaky at first. There was a jealousy thing going when we first began. I thought, he's not going to play lead, I was here first. But after we started jamming together it was real good.

GUITAR: Brad, what do you see as Jeff's main strength as a player?

BRAD: He's got a real fast picking style. I can't play that fast and pick every note the way he does. I've got to respect a guy who can play that fast and precise. Plus he uses a real hard pick. I don't see how he does it. It's going to be hard for your readers to cop those licks at the end of *Don't Tell Me You Love Me*. Those notes aren't hammered!

GUITAR: Jeff, let me turn that question around toward Brad.

JEFF: Besides Brad being a hot lead

Continued on page 89

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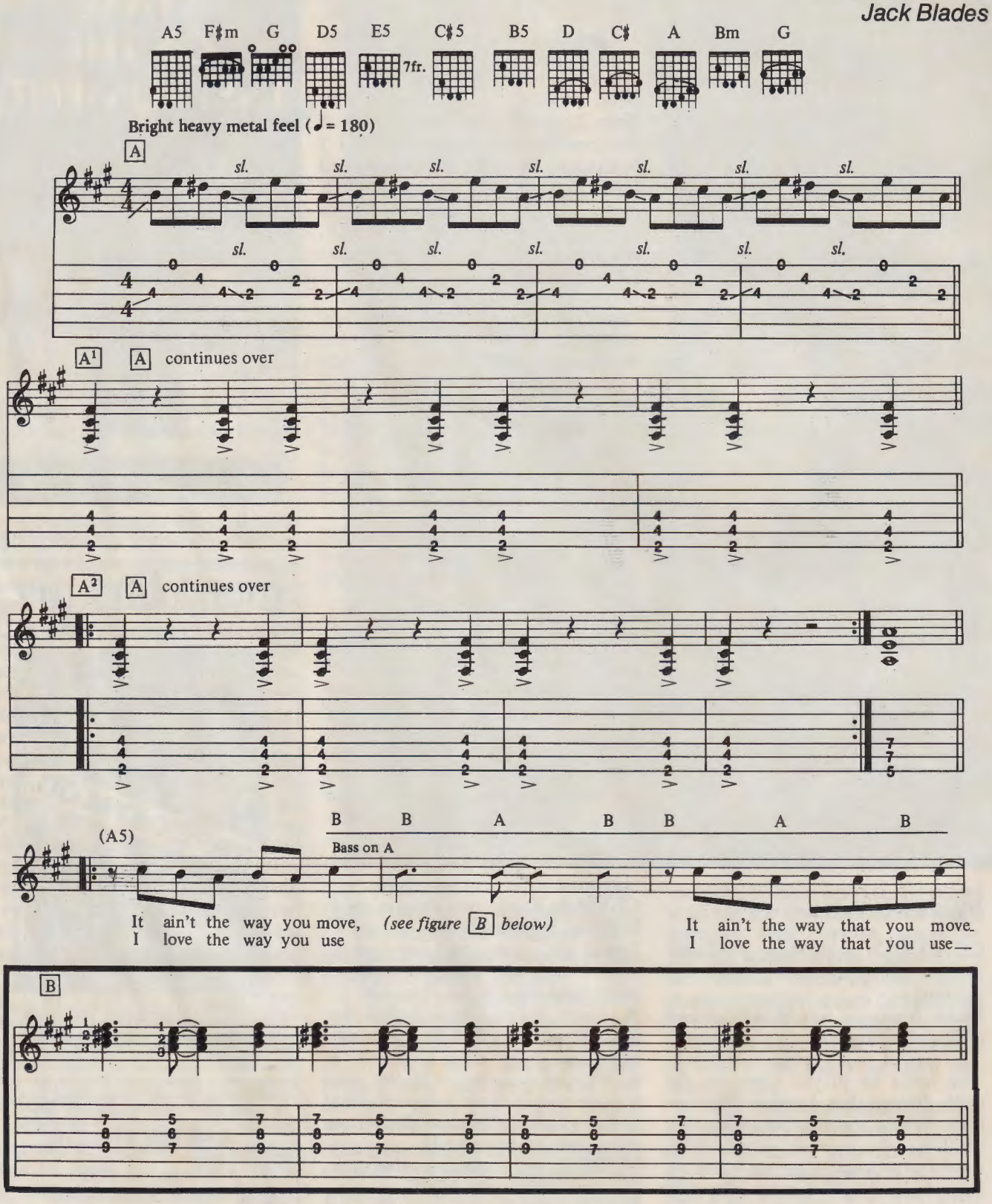
Tablature Explanation see pg. 38

DON'T TELL ME YOU LOVE ME

As recorded by Night Ranger

(From the album DAWN PATROL/MCA 5460)

Words and Music by
Jack Blades



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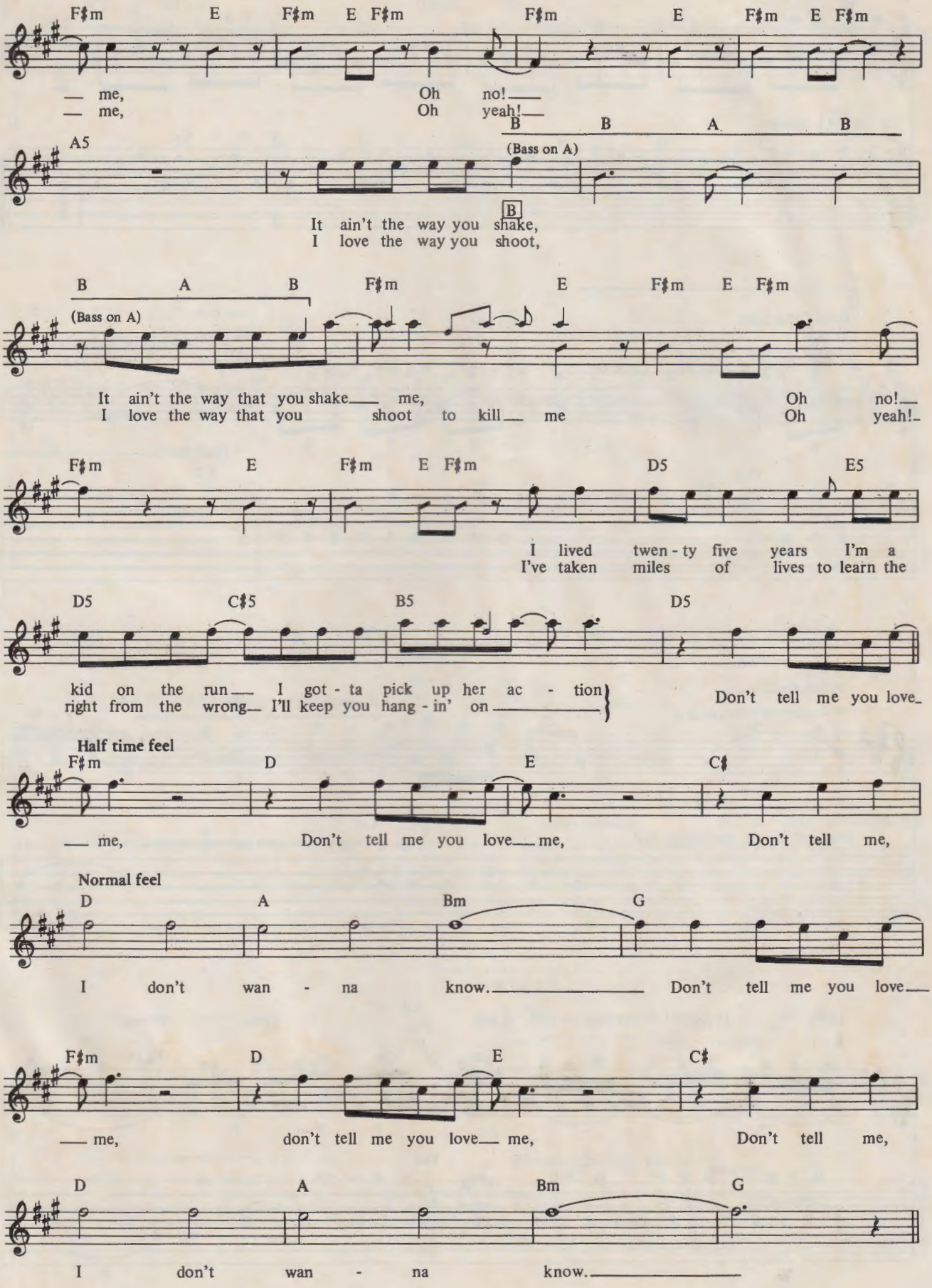
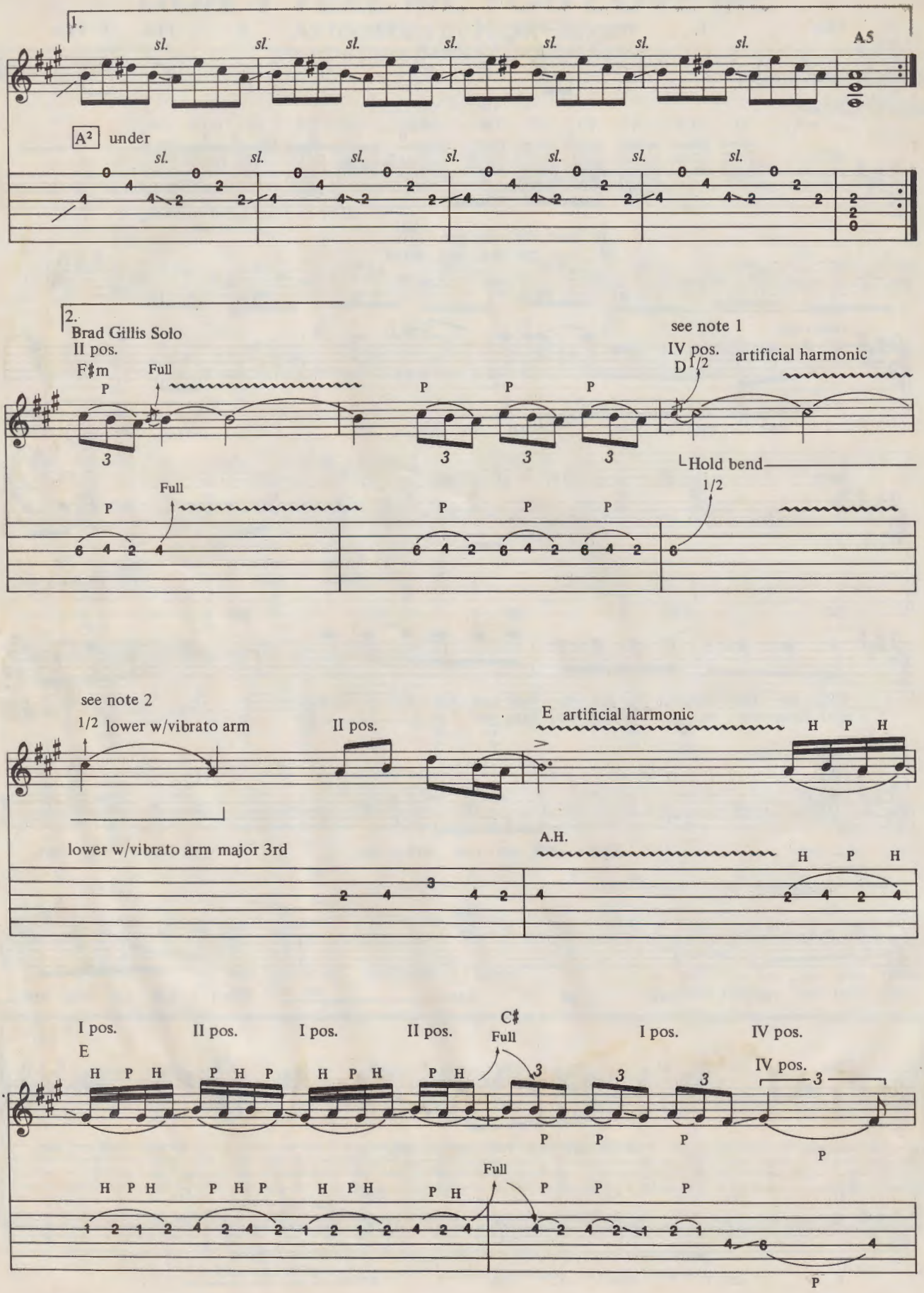
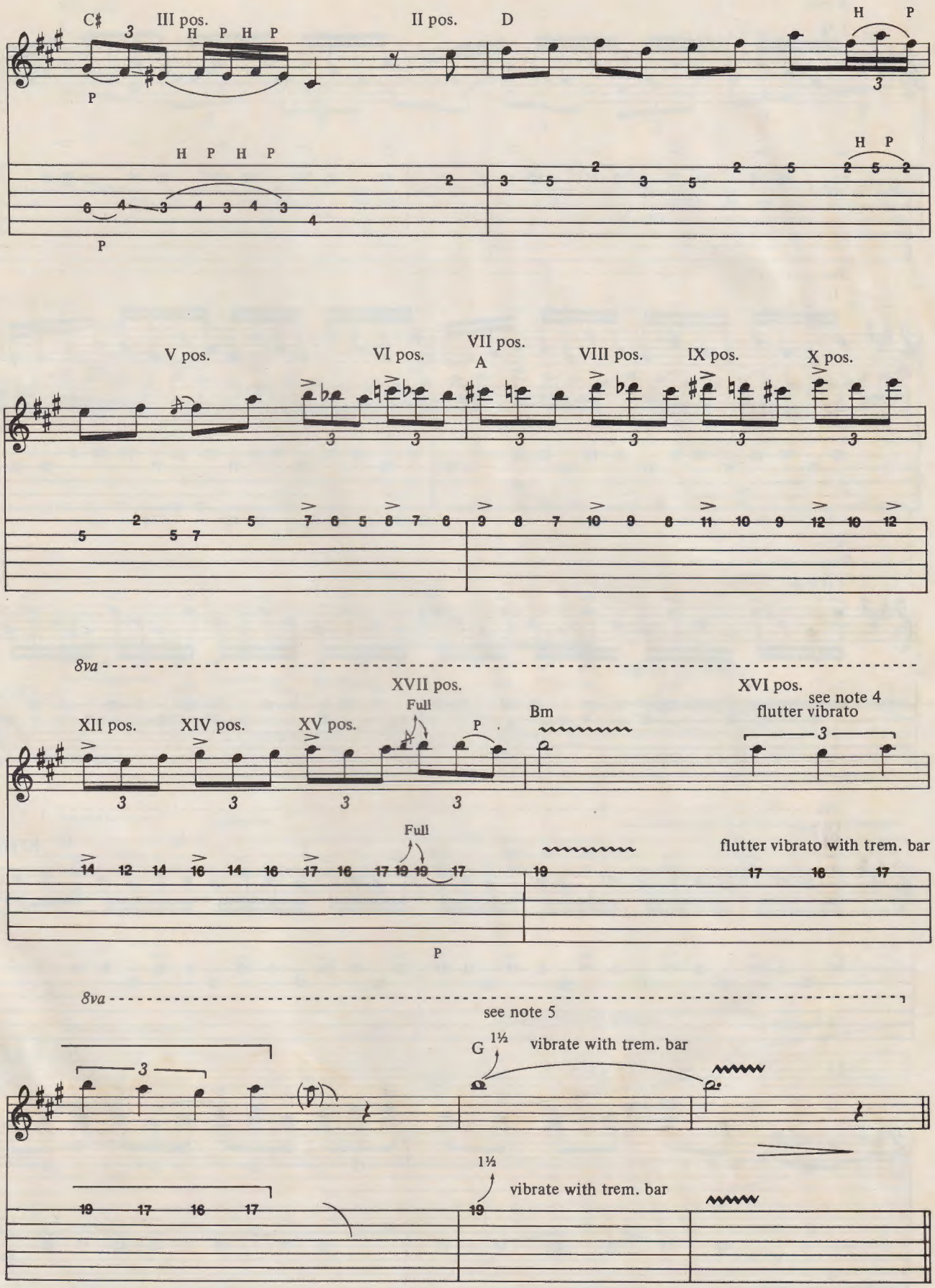
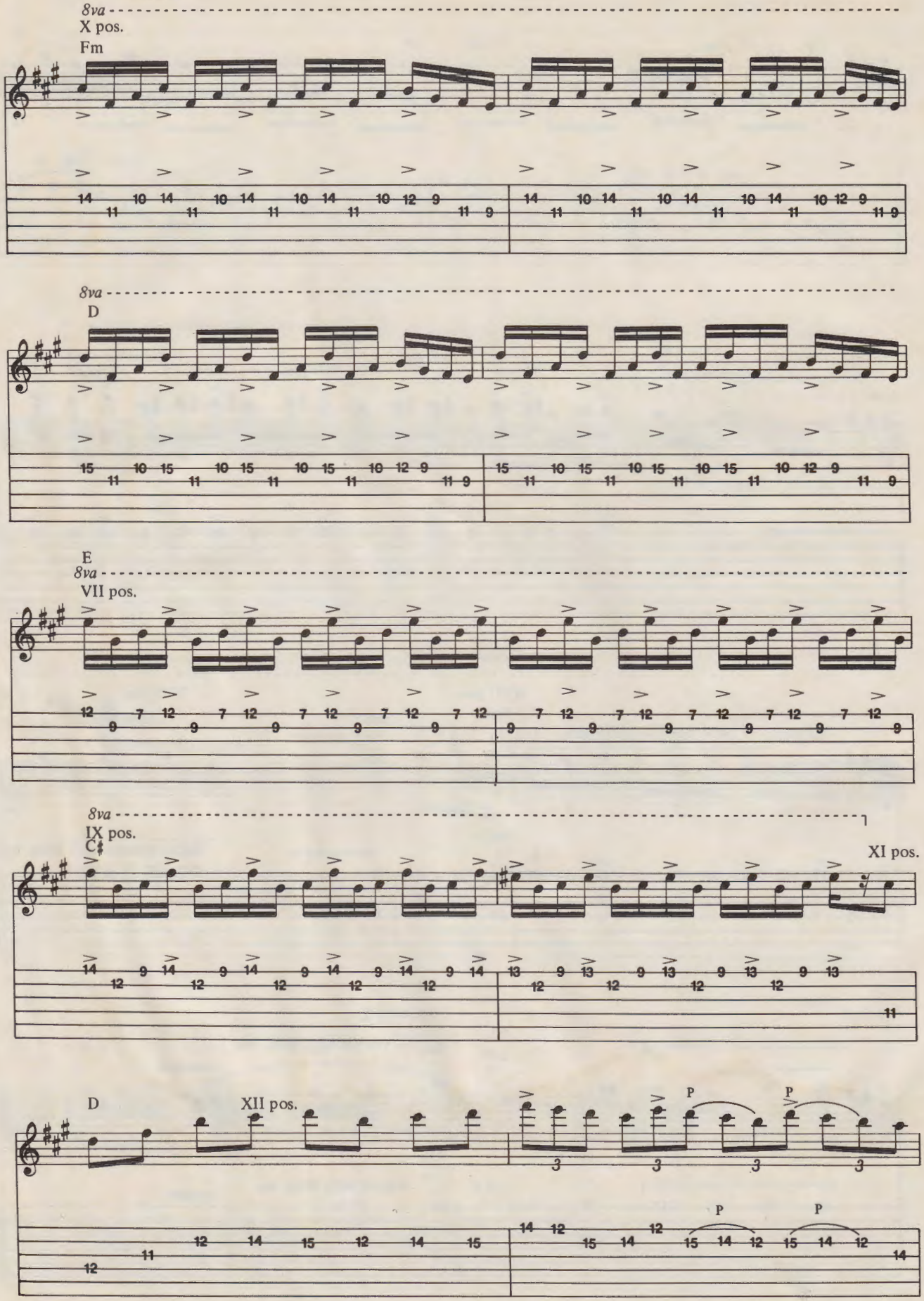
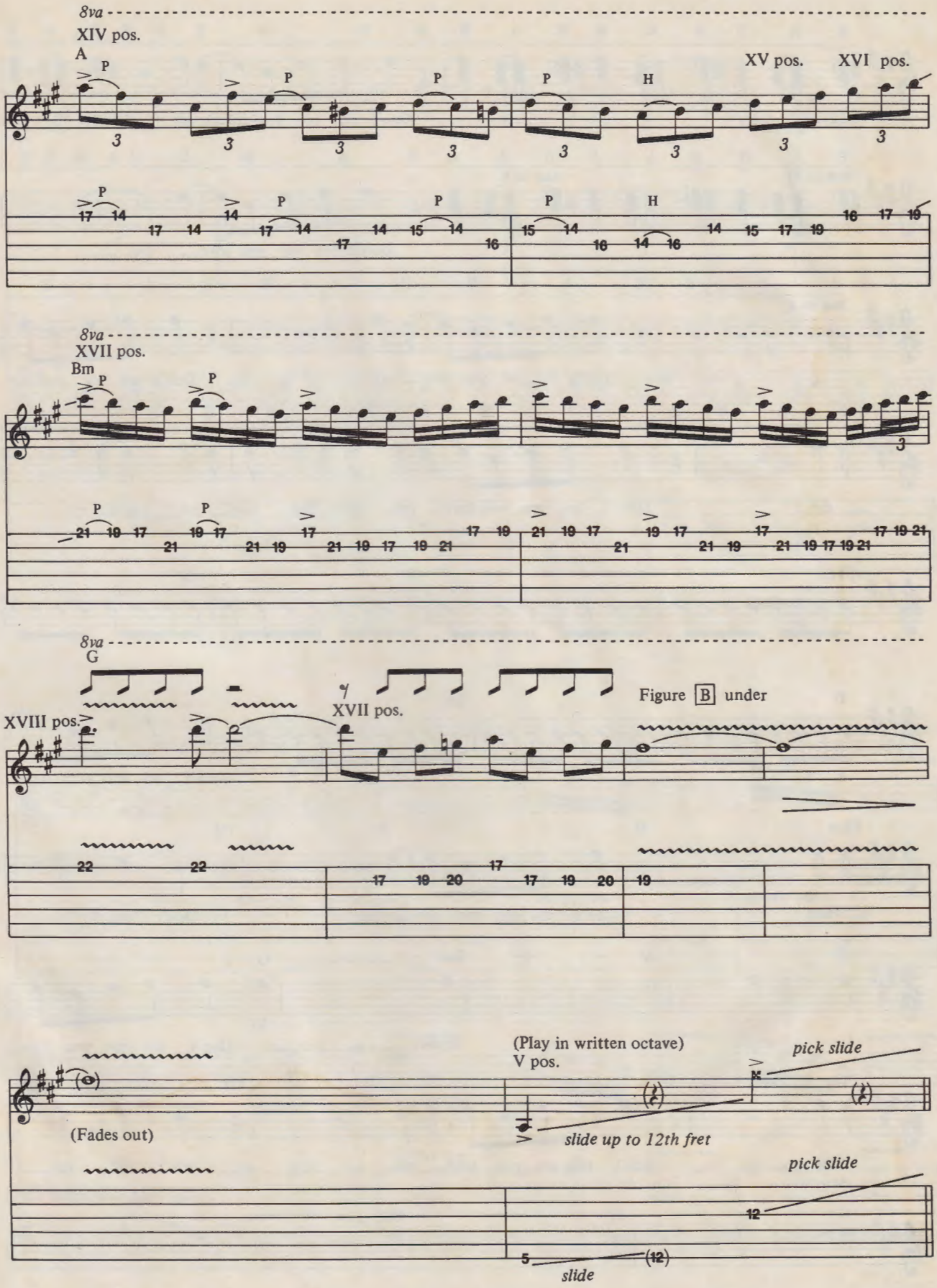

F♯m E F♯m E F♯m F♯m E F♯m E F♯m
— me, Oh no!—
— me, Oh yeah!—
A5 B B A B
(Bass on A)
B
It ain't the way you shake,
I love the way you shoot,
B A B F♯m E F♯m E F♯m
(Bass on A)
It ain't the way that you shake— me, Oh no!—
I love the way that you shoot to kill— me Oh yeah!—
F♯m E F♯m E F♯m D5 E5
I lived twen - ty five years I'm a
I've taken miles of lives to learn the
D5 C♯5 B5 D5
kid on the run— I got - ta pick up her ac - tion
right from the wrong— I'll keep you hang - in' on
Don't tell me you love—
Half time feel
F♯m D E C♯
— me, Don't tell me you love— me, Don't tell me,
Normal feel
D A Bm G
I don't wan - na know. Don't tell me you love—
F♯m D E C♯
— me, don't tell me you love— me, Don't tell me,
D A Bm G
I don't wan - na know.

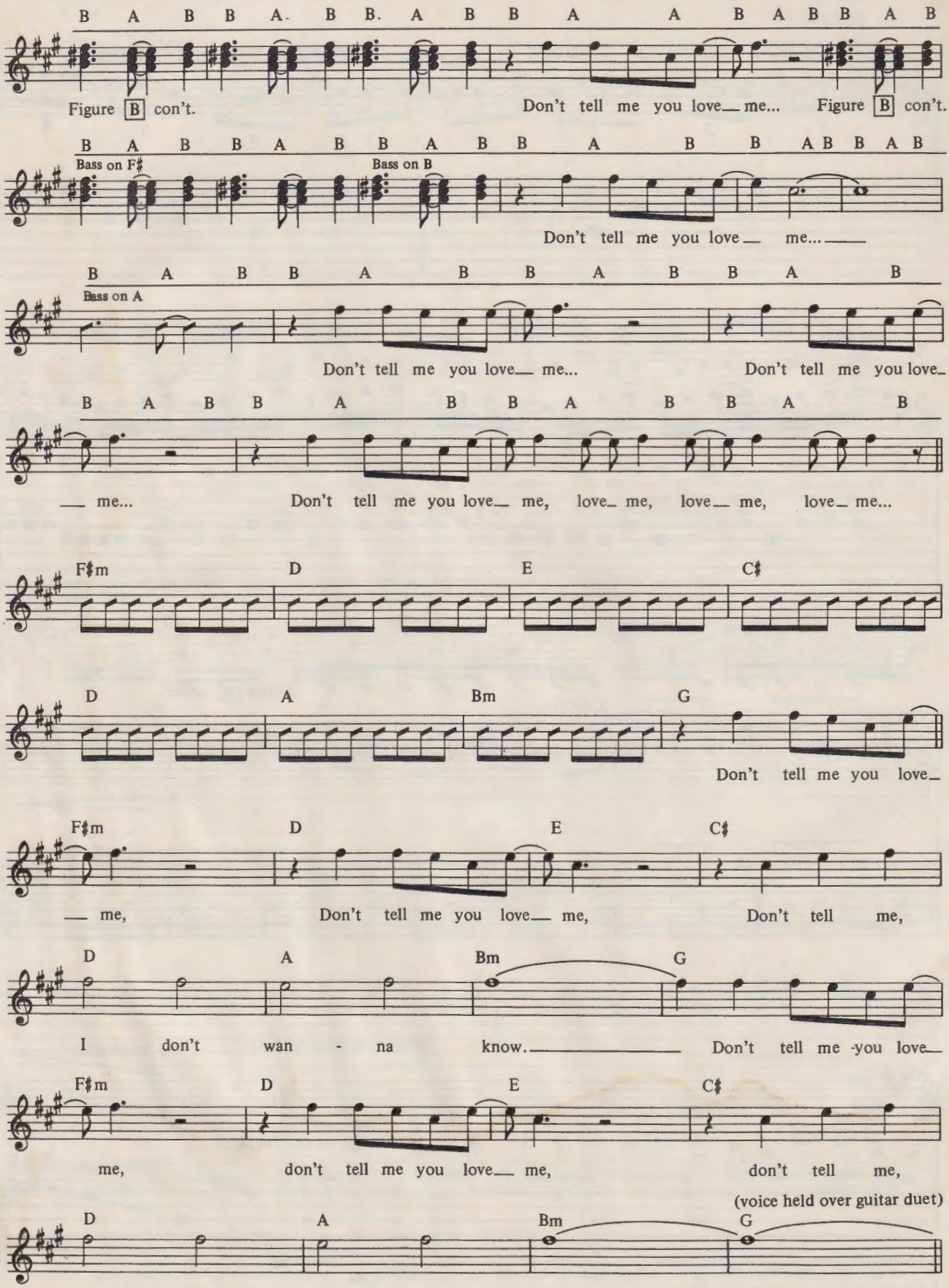

1.
sl.
A5
A2 under
2.
Brad Gillis Solo
II pos.
F♯m
Full
P
see note 1
IV pos.
D 1/2
artificial harmonic
Hold bend
1/2
see note 2
1/2 lower w/vibrato arm
II pos.
E artificial harmonic
H P H
lower w/vibrato arm major 3rd
A.H.
I pos.
E
II pos.
I pos.
II pos.
C♯
Full
I pos.
IV pos.
IV pos.


C♯
III pos.
H P H P
P
II pos.
D
H P
3
H P H P
6 4 3 4 3 4 3 4
P
2
3 5 2 3 5 2 5 2 5 2
H P
V pos.
VI pos.
VII pos.
A
VIII pos.
IX pos.
X pos.
5 2 5 7 5 7 6 5 8 7 6 9 8 7 10 9 8 11 10 9 12 10 12
8va
XII pos.
XIV pos.
XV pos.
XVII pos.
Full
P
Bm
XVI pos.
see note 4
flutter vibrato
14 12 14 16 14 16 17 16 17 19 19 17 19 17 16 17
Full
flutter vibrato with trem. bar
P
8va
see note 5
G
1½
vibrate with trem. bar
19 17 16 17 19
1½
vibrate with trem. bar

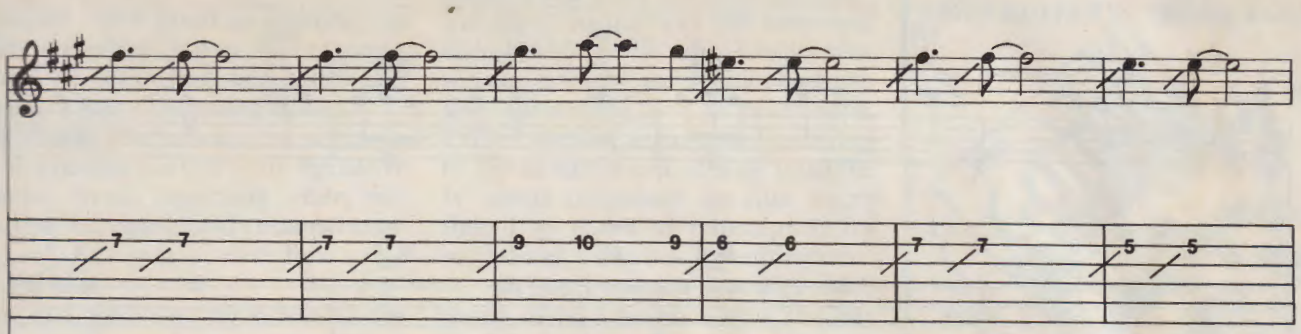
Jeff Watson solo



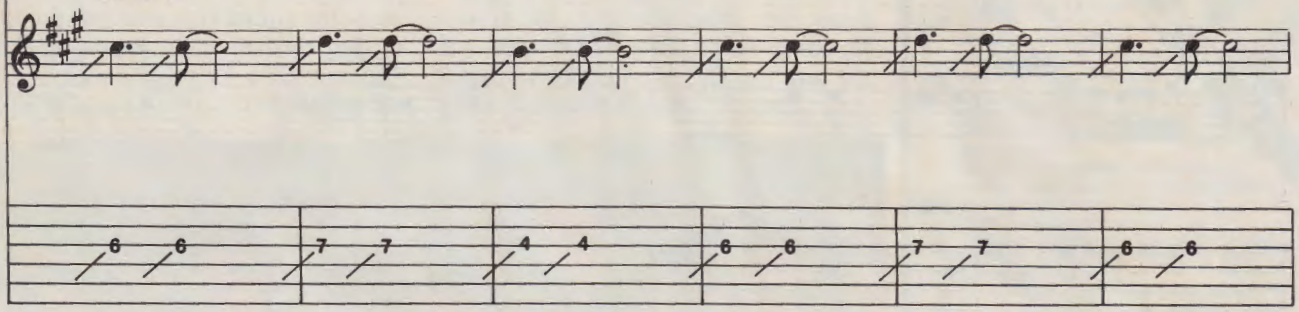

8va
XIV pos.
A
XV pos.
XVI pos.
8va
XVII pos.
Bm
8va
G
XVIII pos.
XVII pos.
Figure B under
(Fades out)
(Play in written octave)
V pos.
pick slide
slide up to 12th fret
pick slide
slide

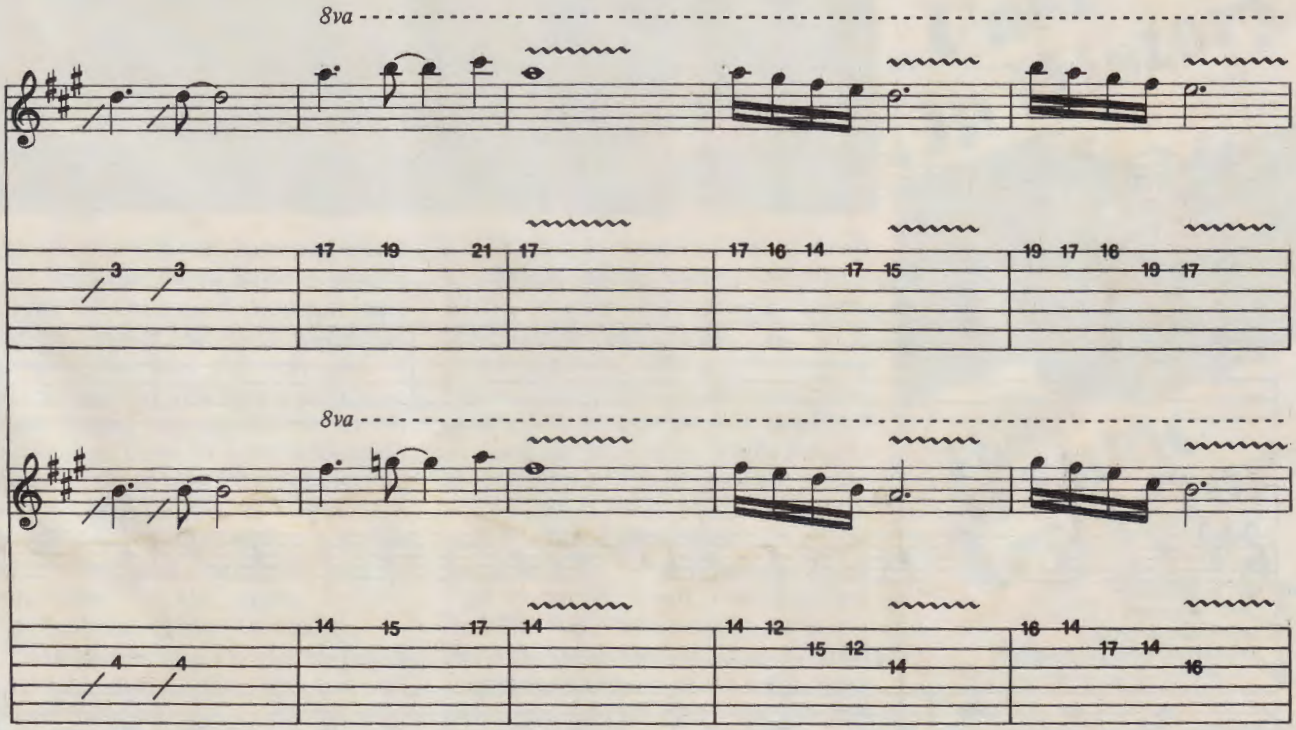

B A B B A B B A B B A A B A B B A B
Figure B con't.
Don't tell me you love me... Figure B con't.
B A B B A B B A B B A B B A B B A B
Bass on F♯
Bass on B
Don't tell me you love me...
B A B B A B B A B B A B
Bass on A
Don't tell me you love me...
Don't tell me you love
B A B B A B B A B B A B
me...
Don't tell me you love me, love me, love me, love me...
F♯m D E C♯
D A Bm G
Don't tell me you love
F♯m D E C♯
me,
Don't tell me you love me,
Don't tell me,
D A Bm G
I don't wan - na know.
Don't tell me you love
F♯m D E C♯
me,
don't tell me you love me,
don't tell me,
(voice held over guitar duet)
D A Bm G
I don't wan - na know.

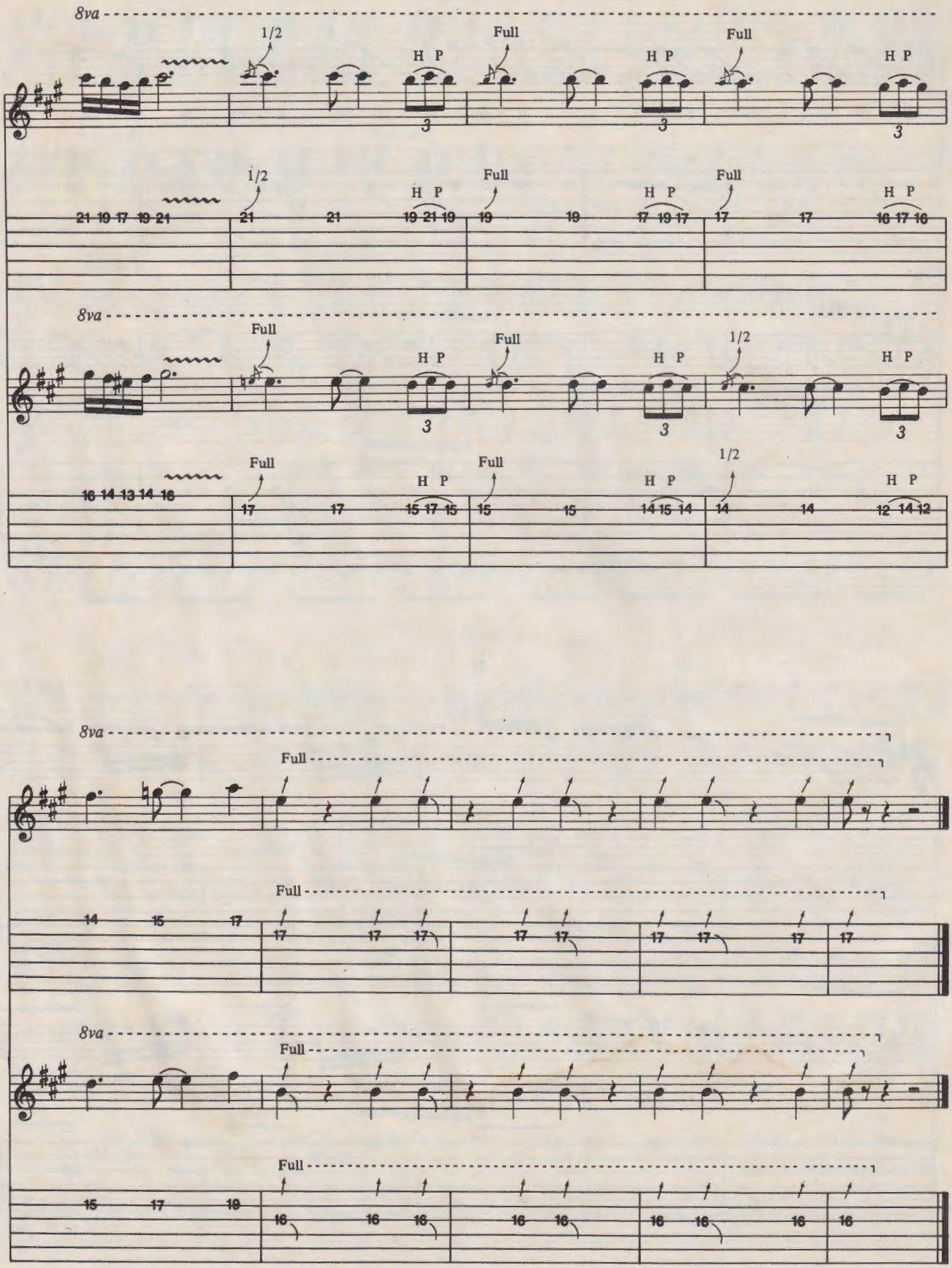
Guitar I



Guitar II






8va
1/2
Full
H P
3
21 19 17 19 21
21 21 19 21 19
19 19 17 19 17
17 17 16 17 16
16 14 13 14 16
17 17 15 17 15
15 15 14 15 14
14 14 12 14 12
14 15 17
17 17 17 17 17 17 17 17 17
15 17 19
16 16 16 16 16 16 16 16 16

NIGHT RANGER

Continued from page 79

guitarist, he's good at coming up with melodies. On a sheer guitar level, he plays fast and wild, and he's got that t-bar thing down.

GUITAR: The vibrato bar seems to have become part of your signature sound, Brad, especially when you hit that harmonic and come screaming up. Can you go over how to do that?

BRAD: I take the bar down all the way to where the strings are just fluttering on the neck. That's when I hit my harmonic, so you end up hearing the note screaming up without the attack. But you've got to have a Floyd Rose or a Kahler tremolo bridge to do it. I personally go with the Floyd Rose. Another effect I get with the Floyd Rose is what I call my cricket sound. You can hear it at the end of the intro to *Rock in America*. You take the very end of the tremolo bar and flick it with your finger. It will flap up and down. Of course you have to have a floating bridge to do it, and it can't be set all the way at one end. It works with chords too. Another way to get that same sound is to bang the end of your guitar in the upper corner. That will also shake the bridge.

Another thing I've developed is a vibrato action with the bar. Of course you can do a vibrato with your fingers. That gives you an up and down motion. By using the Floyd Rose technique you have the option of hitting a note and using the bar to bend down to another note. What I like to do is go over and under the note. A big vibrato I used on *Don't Tell Me* is on my very last harmonic note before Jeff's solo. I hit a harmonic, bring it up from nowhere, like I described, and go crazy on it. I think the bar is me and I'm trying to get as much out of it as possible. It seems unlimited because every time I sit down to rehearse or try something, I think of something new.

In fact I've got a new idea that's going to be a killer. I stick the bar straight back, and lean my right leg over the guitar and lay it on the bar. Then I do fingerwork with both hands on the fretboard and work the bar with my leg. There are all kinds of effects you can get and it's pretty hilarious to watch, too.

GUITAR: As long as trade secrets are being shared, could you give a lesson on your eight finger fingerboard technique, Jeff?

JEFF: Actually, unless I'm playing live in concert, I'm usually using two or three fingers on the left hand and all four on the right. Eight fingers is really cool if you can do it, but you've got to think about the application. One eight finger thing I do starts with an open G string. Then I go to the left hand first finger on the 4th fret, followed by hammer-ons with the second, third and fourth fingers on the next three frets. Your pinky should end up on the 7th fret G string. Then I start on the 12th fret with my right hand first finger, followed by the 15th, 16th and 19th frets.

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What I do in *Rock in America* starts with an open D string. Then the frets go 4th, 7th, 12th, 14th and back. The first two notes are with the left hand, the second two with the right. Go through this pattern a second time, adding the 16th fret as your highest note on the right hand. The last time around, the 19th fret is your highest note. Then I do the whole cycle again. From there it's two complete cycles on the G string. Then I slide my left hand up to the 6th fret, so my right hand starts on the 14th fret. The standard run then becomes 14th, 16th, 18th and 21st frets. I do that twice and then go down to the open B string and the original fret numbers. Go back up to the G string and back down to the B string for one more go around apiece and end it.

GUITAR: I'm sure it took a long time to develop that technique. But like Brad's t-bar, eight fingers on the fingerboard will probably become your trademark.

JEFF: I think it already has. One reason I tried hard to develop it is because it's a necessity to stand out and have your own identity. It's hard to do that these days because there are so many great players. Eddie Van Halen opened up the one finger right hand hammer on and to my mind, you have to do something totally different or be caught up in the shuffle. That's why I'm working on sliding my left hand around and working this technique up with rock licks. The way I've been playing it so far is melodically in a scale or classical type approach. That's how I developed it. I took a long time to get that dexterity with my right hand. When I started I thought it would be impossible because it was so hard. The hard thing is to do clean pull offs with your right pinky while leaving the other fingers down. Now that I have the mechanics down I want to get some licks flying with all my fingers moving around.

GUITAR: That solo is obviously thought out ahead of time. Is that how you like to work?

BRAD: *Don' Tell Me You Love Me, Sing Me Away, Eddy* and *Rock in America* were all worked out ahead of time, as well as any harmony parts. With *Don't Tell Me*, Jeff would sit in a room and play that thing note for note. I remember running back and saying keep it up. So he came up with the whole routine. We wrote that song in the studio about a week before we went in to record the first album. We didn't have time to play it out or revamp it. I must say it came off better than we could have imagined. I think *Eddie* also came out great.

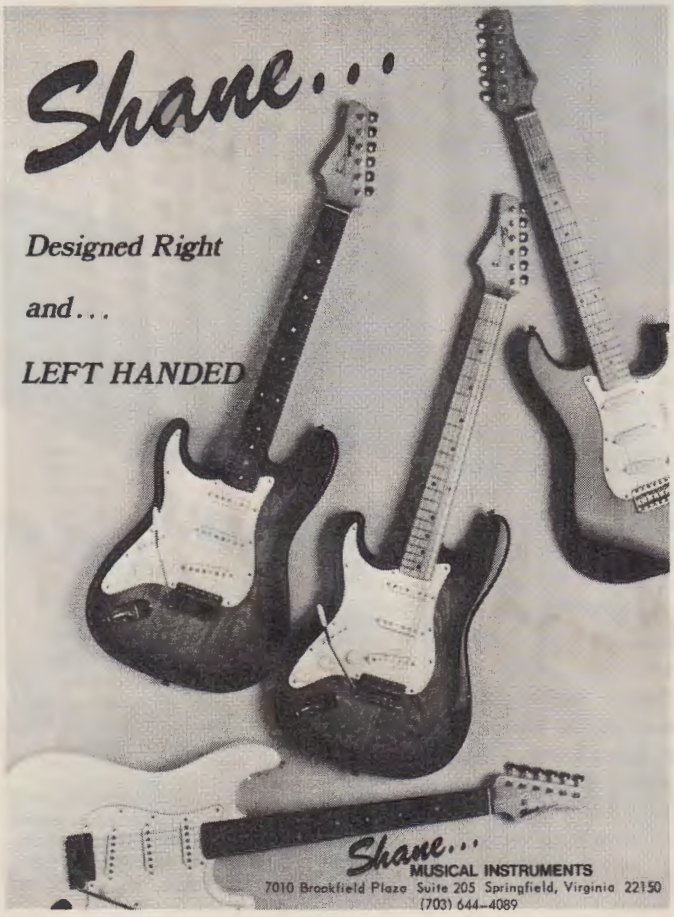
JEFF: *Eddie* is a good example of where Brad and I got together and had some fun. Those harmonies make it a little more unique than just two guys who go off into their own space.

BRAD: I have this problem of never being satisfied with my playing. Every solo I did on that album I played differently before we recorded them. I'd just sit down and play with ideas. That's how I came up with the tremolo pulled harmonic idea. But I kept redoing solos until I was satisfied.

JEFF: As satisfied as our producer would let you be.

BRAD: Otherwise we might never have finished the first album!

GUITAR: Did you have the same luxury of time to redo solos for



Terry Seesvold

Midnight Madness?

BRAD: No, we had a deadline for release and the last thing we do is solos. Jeff and I had a certain amount of time to put everything down, which is kind of a drag. In fact, *Rock in America* was written at the last minute. Jeff put his right hand fingerboard thing on that song as an afterthought. A couple of solos came off real well. Toward the end, the last couple of solos got rushed. We could have pulled off more exciting things.

GUITAR: What solos were compromised and what worked?

JEFF: I'm happy with my solos on

Terry Seesvold

When You Close Your Eyes, Why Does Love Have to Change, Rock in America and the title cut. If I could do anything over it would be *Chippin' Away* and *Rumours.*

BRAD: For me what worked was *Rock in America* and *Touch of Madness. Madness* was the song for me. On the ride out I started out playing pretty stock licks. I got real tired of it and my producer jumped up and said, Brad come on man, this is madness! I started getting on the bar and warbling harmonics and getting it higher and higher. That turned out great. The solos that didn't work for me were *Why Does Love Have to Change* and *Chippin' Away.*

GUITAR: Is there anything you do to keep your chops in shape?

JEFF: My speed came naturally. I do a picking exercise with all four fingers, one finger to a fret. I start with the low E string first fret and then play the second, third and fourth frets. Then I go on to the A, D etc. to the high E and back up. From there I move up one fret and start over. I go up and down the neck this way. Then I do it again and skip a string. I go E string, D string, A string, G string, D string, B string, G string, high E string. I come back the same way.

GUITAR: Is there anybody who inspires you today?

JEFF: One of my favorite players right now is Neal Schon. I think he's probably the best in my line. He has the soul and he can burn at the same time. We've been spending some time together and we're contemplating doing a solo project together sometime in the future. It will be a chance for both of us to burn. Then again Pete Fountain, the clarinet player, also knocks me out.

BRAD: Sometimes I'll stick on John McLaughlin, Al DiMeola or Allan Holdsworth and get a flash of things like that which can be incorporated into rock. What I'm trying to do is develop my own thing with the bar. I come from the old Beck, Page, Hendrix school. But I don't consider myself a 60s player.

GUITAR: I know specific guitars and amps are important to both of you. So what are the specifics?

JEFF: I use a '56 Gold Top Les Paul that's been greatly modified. Ronnie Montrose routed it out and helped me put in the electronics. I had huge frets put in and all chrome hardware added. I even use a chrome pick! I use Hi-Watt amps for lead and a Marshall for rhythm. I've also used a Roland 555 Tape Echo unit.

BRAD: My main guitar is still a '62 Strat with Seymour Duncan J.B. pickups, GHS strings and the Gillis wireless system. My amp is a Boogie and I love it. My effects include a PCM 41 Lexicon and a stereo tape

Terry Seesvold

delay from ADA, which gives me a good live stereo sound.

GUITAR: Last year you did your first tour on the major stages. What did you learn from playing those halls?

BRAD: That it was a hell of a lot of fun and that's where I want to be.

JEFF: I learned that when you do a really energetic show, which we do, you compromise your playing accuracy. Tha's something I have to work on. Brad is real good at keeping his moves happening while his chops stay tight. Another thing I've noticed is that you have to exaggerate stage movements or people in 20,000 seaters won't see them.

GUITAR: To what do you attribute the resurgence of hard rock?

BRAD: I guess it just comes around every couple of years. New wave came out a few years ago and then it was time for something else. Heavy metal has always been there, it just seems to hit the press every four or five years.

JEFF: I think it will continue to go round and round. People need change as far as what they're hearing all the time. For a while it was dominated by singer/songwriters. Before them it was heavy metal and after them it seems to be heavy metal. But all the time there are songs that people can listen to years later. Hopefully ours will be among them. We do have a lot of power in our songs but they are not just crunch pieces.

Patience is a virtue, especially for a guitar player. If you want to be a recognized player you have to put your dues in on the instrument. A lot of people say, hey man I've played for 10 years. Some kids play for two years and sound just as good. It's not weeks or years, it's hours that make the difference. Nothing comes free. For years I never got paid for playing. Everybody thinks we made it overnight and now we have all this money. In back pay I still haven't made it up because I played for free for so long. You've got to put time in and a lot of devotion. That's why there's winners and losers. One thing I never did was say, "I wish," or "If only I had done this." I'd say, "I want to do this," and then do it. ■

BOB DAISLEY REMEMBERS

Strolling Through One Bass Man's Metal Mementos

by Steve Gett

Over the years, Australian-born bassist Bob Daisley has been fortunate enough to have worked with such celebrated guitar greats as Ritchie Blackmore, Gary Moore and the late Randy Rhoads. Currently enjoying his second stint as a member of the Ozzy Osbourne band, he is not only an extremely versatile bass player but also a prolific lyricist, a fact proven by his contributions to the former Black Sabbath vocalist's solo recordings.

Mark Weiss

During Ozzy's latest American onslaught, Bob took time to talk with **GUITAR** about his musical career that began in Sydney when he was 13 years old.

GUITAR: Can you tell us how you initially got involved in music?

BOB: I was sitting at home one day, when a door-to-door salesman came around and asked if anyone in the house was interested in learning a musical instrument. My mum thought that I might, but in fact, I didn't really want to because the idea of reading music and having to go through lessons didn't appeal to me. She told me that I should at least give it a try and that if I didn't like it I could give up. So I went along and ended up thoroughly enjoying it. I got a Spanish guitar, learned a bunch of chords and the basic rudiments of music.

GUITAR: What sparked off your interest in playing the bass?

BOB: I was 14½ when I first saw a live band with electric bass and I immediately thought, 'That's for me.' By then I'd left music school. After getting a bass I picked it up by ear and began to develop my own style through listening to records.

My first influence was Jet Harris from the Shadows and then later I got into people like Paul McCartney, Bill Wyman, John Entwistle and Jack Bruce. I also used to like Ronnie Wood, when he played bass with The Jeff Beck Group. He was very adventurous and that's the kind of playing I like.

GUITAR: What recollections do you have of your early bands?

BOB: When I was 16, I was in a group playing jukebox hits. We used to have to wear suits with velvet collars! A year later I got into some blues outfits and played Muddy Waters type material. By the time I was 20 I got into a heavier, progressive band called Khavas Jute.

After I'd been with them awhile, they decided to go to England, but I didn't go because I didn't think I was quite ready to make that move. A couple of months later though, they phoned up and said they hadn't been able to find a replacement and would I be able to come over? So I sold everything I owned, bought a ticket and got on a plane. But by the time I got there, they'd found someone else!

GUITAR: Weren't you somewhat disillusioned at having travelled so far to suddenly find yourself out of work?

BOB: Oh yeah, it was a pretty big shock to my system, and because I didn't have any money I had to clean apartments and work in restaurants to support myself. That lasted until early 1972, when a friend of mine who worked with Led Zeppelin (Clive Coulson, later to become manager of Bad Company) hooked me up with Stan Webb's Chicken Shack.

I stayed in that band for a year, made one Lp and then joined Mungo Jerry. After that, I went back to Stan Webb and during that second stint with him, I was playing alongside Robbie Blunt, who's now working for Robert Plant.

A couple of years later I got together with Ariel Bender (Luthor Grovner) from Mott the Hoople and we formed Widowmaker, which made two albums for Jet Records.

GUITAR: How did you come to hook up with Ritchie Blackmore?

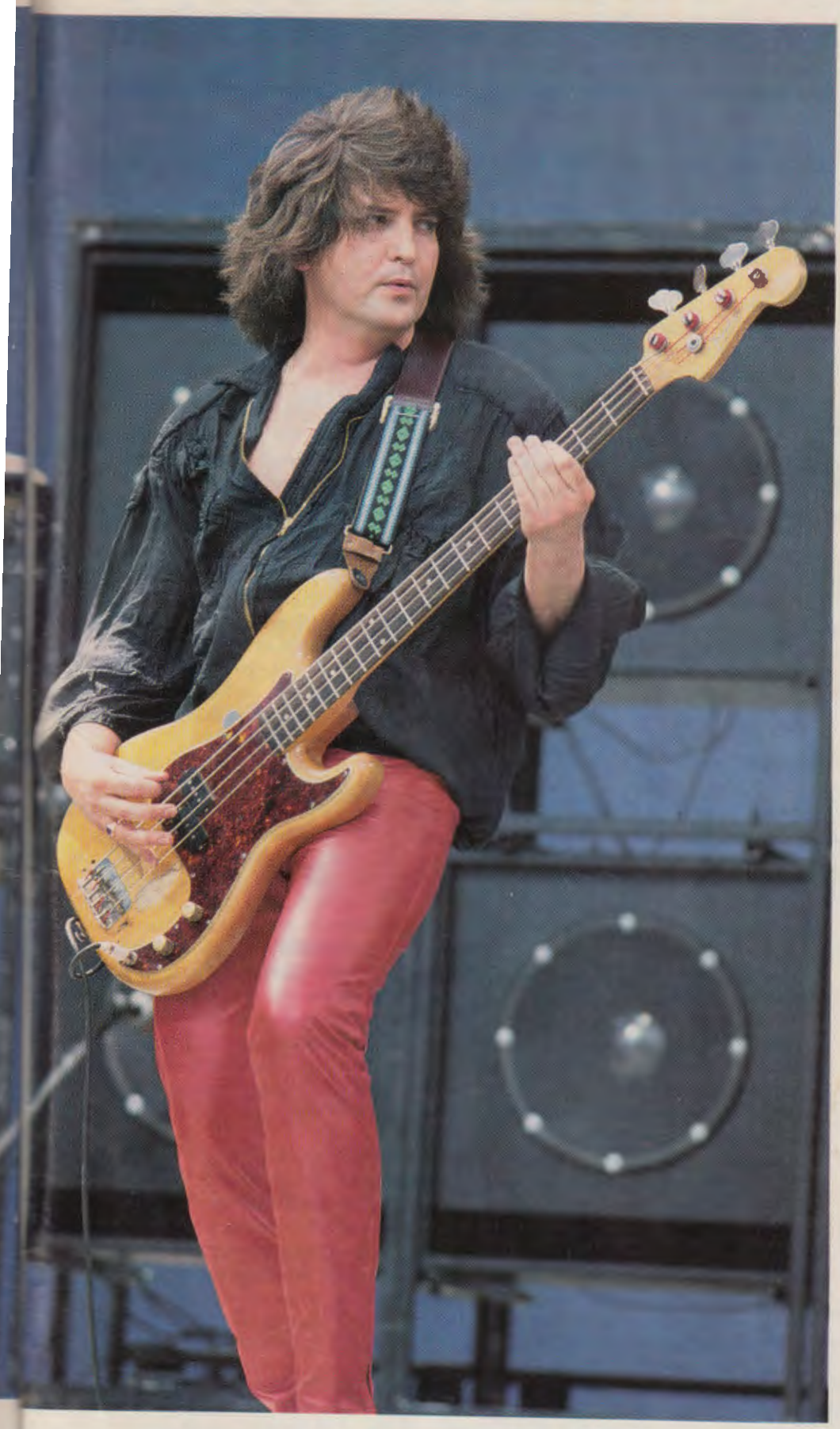
BOB: When I was in the States with Widowmaker, I bumped into Ritchie one night and at the time he needed a new bass player for Rainbow. He'd already auditioned about 40 or 50 people and he asked me if I'd be interested in the job. I went down for a jam, things worked out fine, so I got it.

GUITAR: What was it like to work with The Man In Black?

BOB: Most enjoyable. Everybody says 'Oh, what's Blackmore like? He's got to be a bit weird . . .' but we got on really well. I suppose he can be a bit moody from time to time, but then again that's understandable when you consider how long he's been playing. I consider him to be an excellent guitarist. I must admit that I learned a lot from him. Rainbow also had a pretty good line-up then, with Cozy Powell and Ronnie James Dio in the band.

GUITAR: Why didn't it stick together?

BOB: Well, I think Ritchie and Ronnie reached the point where they just weren't seeing eye to eye. There were other problems and in the end



Mark Weiss

things just fell apart. Ronnie then asked me if I wanted to get a band together, but the next thing that happened was that he joined Sabbath when Ozzy quit.

GUITAR: Did it occur to you then that you'd end up playing with Ozzy?

BOB: Well actually Sharon Arden (later to be Mrs. Osbourne) phoned me up from Los Angeles and asked me if I'd be interested in being in a back-up group for Ozzy. But I told her that unless it was a band unit situation, then I wasn't into the idea.

A couple of months later, I met Ozzy in a London club and by that stage he'd decided that he wanted to form a proper group. So I went up to his house in Staffordshire and we had a jam with a few local musicians to see how things would go and it turned out really well. Then he told me that he'd found a great guitar player in L.A. named Randy Rhoads and so we decided to get him over.

GUITAR: Can you remember the first time you met Randy?

BOB: Yes, it was at Jet Records in London. He was so thin and frail, on top of which he was dressed semi-effeminately, which made Ozzy and I think that he was gay! Obviously he wasn't, and we went back up to Ozzy's house, got a local drummer and had a jam. Randy and I hit it off straightaway because we both liked the way each other played.

GUITAR: What impressed you about his style?

BOB: There was just this tremendous appeal in his playing that you couldn't help being captivated by what he did. To be quite honest, he was a little green at first and was still developing. But it was just so obvious that he had incredible potential.

GUITAR: How did you feel his approach differed from Blackmore?

BOB: With no disrespect to Ritchie, you could just feel the freshness in Randy's attitude. Apart from his technical ability, he had amazing enthusiasm, fire and eagerness to get on. He was hungry.

Ritchie was actually one of his influences and you could hear little bits of it in his playing, although they were his interpretations. Funnily enough, Randy also told me that he used to listen to Luthor Grovner's work with Mott the Hoople and Spooky Tooth.

Bob Leafe

GUITAR: Did you start writing songs straight away?

BOB: Yes, everything just seemed to click immediately. Randy had a few tasty riffs, which we turned into songs. He'd say, 'I've got a set of chords here,' then Ozzy might go, 'I've got a vocal melody to go with it,' or vice-versa, and I'd finish all the lyrics.

GUITAR: Quiet Riot have since claimed that a lot of material on that first **Blizzard of Ozz** album were things that Randy was doing while he was with them. How do you react to such accusations?

BOB: They're a bit aggravating, really, because they were definitely *our* songs. The riffs might have been Randy's, but then again he was the guitar player—it was his job to come up with them. But we turned them into songs.

GUITAR: After a British tour, you recorded **Diary of a Madman,** but then left the band before it came out. Why was that?

BOB: Ozzy said he wanted to spend a lot of time in America and be based there for a couple of years, which neither Lee Kerslake (the drummer) nor I were prepared to do. So we had a few minor tiffs, but there was no malace and Lee and I went off to join Uriah Heep.

I was actually a bit pissed off by the credits on **Diary of a Madman,** because they were given to Tommy Aldridge and Rudy Sarzo, even though Lee and I had done the work. But strangely enough, a lot of kids on this tour have come up to me and said, 'We know it's you on the record,' although I don't know how they found out.

GUITAR: You stayed with Uriah Heep until the end of 1982—how did you get back together with Ozzy?

BOB: He'd actually rung me up a few times and eventually he asked me if I'd just help out by writing and playing on the record (**Bark at the Moon**). I wasn't going to leave Heep, but they weren't prepared to 'lend' me out and told me I had to make a decision one way or the other. So Ozzy offered me a permanent job and here I am!

GUITAR: If one of the reasons Ozzy wanted you back was to write, why haven't you got any credits on the Lp?

BOB: Ha, ha, ha! That's something I can't comment that strongly on because of legal hassles and publishing commitments.

GUITAR: How different have things been without Randy in the group?

BOB: It felt pretty weird, not so much in the studio, but when we went back on the road. It was strange playing all those songs again without hearing or seeing Randy. With all due respect to Jake (E. Lee), who's done a great job interpreting Randy's stuff and adding his own little bits, it's hard to fill a dead man's shoes, if you'll pardon the expression.

GUITAR: What affect did Randy's death have on you?

BOB: It broke my heart. I was supposed to see him about two weeks later. I'd seen Ozzy and Sharon in London and when I told them that I'd be in the States with Uriah Heep at the same time as them, they said 'Great, we'll get together—Randy's really looking forward to seeing you.'

But the day I flew into America with Heep, I went to a club in Houston with Lee Kerslake and the girl at the door told us that Randy had been killed in a plane crash that morning. We were both pretty red-eyed and ended up going back to the hotel and having a big drink for Randy. It was heartbreaking.

GUITAR: Looking back, why was he so special?

BOB: What made him so good as far as I'm concerned was his total dedication and his unceasing practice to develop himself as a guitarist. Randy would play every spare minute he got and was always eager to learn more. He was a perfectionist.

GUITAR: Do you have that same dedication to playing bass?

BOB: No, I must be honest, I don't. I very rarely practice. I tend to just take things in subconsciously when I'm listening to other music and sometimes they'll come out in my playing. But it'll always be my own interpretation.

GUITAR: What's the basic rundown of your equipment?

BOB: I've got three Fender Precisions—a '55, a '61 and a '62—and I've also got a Fender Hybrid, which is quite rare because it was made for exhibitions but was never put into production.

I go through a couple of Crown amps, Martin bins and horns, plus I use the side fills and monitors so that there's enough bass on stage. I've tried a couple of other set-ups, but with Ozzy the stage is so big that it's hard to get the right sound so that I can hear myself. I'm about 36 feet away from the gear!

GUITAR: At this stage of the game, do you still have any unfulfilled goals?

BOB: Well, I achieved one of my little ambitions just before the start of this tour, and that was to go into the studio with Gary Moore. He's a very underrated guitarist and hasn't had the recognition he deserves. He wanted a bass player who uses a plectrum, so he called me up and I ended up doing three tracks off his new album in one day.

I must admit, I've always wanted to work with Jeff Beck, but that goes back more to when he was playing rock.

I guess I wouldn't mind having a crack at production—I've already co-produced the Ozzy albums—but to be honest I'm enjoying what I'm doing at the moment. It's a real big kick for me to get on stage and see kids singing some of the lyrics I wrote and banging their heads to the songs I helped put together. ■

GUITAR WARS ROUND 2

EDDIE VAN HALEN — EDDIE VAN HALEN
DAVE MURRAY

BILLY GIBBONS — BILLY GIBBONS
KEITH RICHARDS

RITCHIE BLACKMORE — RITCHIE BLACKMORE
GLENN TIPTON

ANGUS YOUNG — ANGUS YOUNG
GARY MOORE

ERIC CLAPTON — ERIC CLAPTON
MARC KNOPFLER

JIMI HENDRIX — JIMI HENDRIX
STEVIE RAY VAUGHAN

STEVE HOWE — STEVE HOWE
TOM SCHOLZ

ALEX LIFESON — ALEX LIFESON
FRANK ZAPPA

RANDY RHOADS — RANDY RHOADS
STEVE LUKATHER

PETER TOWNSHEND — PETER TOWNSHEND
JERRY GARCIA

JEFF BECK — JEFF BECK
TONY IOMMI

MICHAEL SCHENKER — MICHAEL SCHENKER
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BRIAN MAY — CARLOS SANTANA
CARLOS SANTANA

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JIMMY PAGE — JIMMY PAGE
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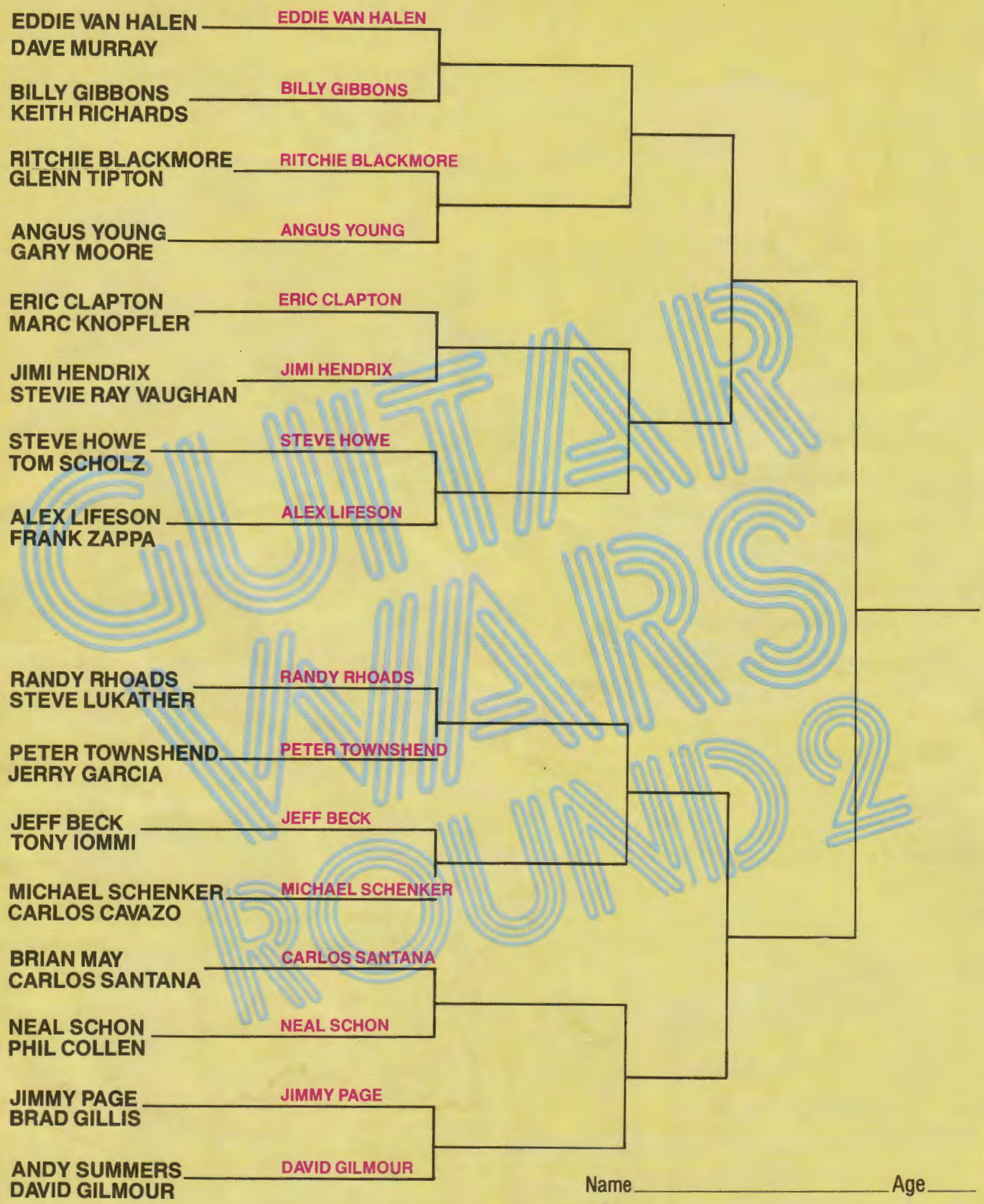
ANDY SUMMERS — DAVID GILMOUR
DAVID GILMOUR



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MARJOE/MOUNTAIN
THE DREGS/STYX
ALICE COLTRANE/THE RASCALS

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SCREAMING FOR VENGEANCE—Rob Halford
COLD TURKEY—John Lennon
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PORTRAIT OF JOHN WILLIAMS—John Williams
GUITAR IS A SONG—John Williams
RENAISSANCE/BAROQUE—Pepe Romero
AN EVENING WITH THE ROMEROS—The Romeros
LAURINDO ALMEIDA PLAYS BACH—Laurindo Almeida

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Too Shy—Cyndy Lauper
Footloose—Thom McAn
It's Still Rock and Roll to Me—Julio Iglesias & Willie Nelson
The Kid's American—Elizabeth Jagger
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